PRICE, TEN CENTS

ONE DOLLAR A YEAR

THE FASHIONS THAT ARE TO BE

PICTORIAL REVIEW

LIBRARY OF CONGRESS
RECEIVED
SEP 1 1908
PERIODICAL DEPT.

PARIS 1900

Pictorial Review

HIGHEST AWARD

WM. McDOWELL, EDITOR

APRIL, 1901

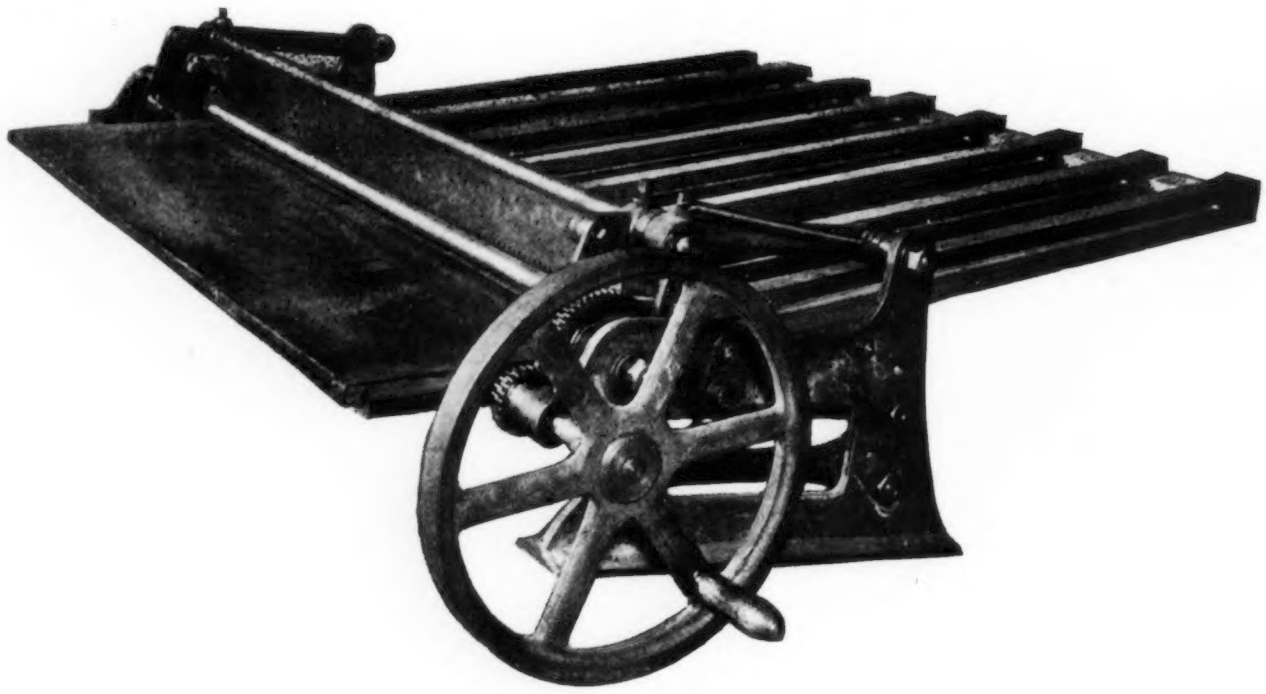
VOL. II, No. 8.

PUBLISHERS
AMERICAN FASHION COMPANY, INC.
853 BROADWAY, NEW YORK

THE PIONEER

In Practical Use on All Kinds of Material for the Last Twenty Years

French Accordion Plaiting Machine



Advantages Over All Other Machines

It is easily and readily adjusted from one-eighth inch plait to one and one-half inch.

It will plait a circular skirt one-eighth at top, graduated to one and one-half inch at bottom.

It will plait any material from chiffon to hair cloth, hemmed or seamed—in fact, any fabric without injury.

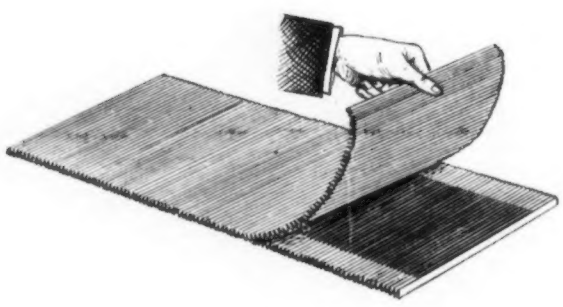
It will plait heavy paper for accordion plaiting forms.

The goods are plaited into a reefing frame and then removed to the steaming box for setting.

Absolutely the only accordion plaiting machine making a one-eighth inch plait.

The principle upon which this machine operates enables it to do more perfect work and run faster than any other accordion plaiting machine, either by hand or power.

The Pioneer Accordion Plaiting Paper



My papers are made from the very best prepared manilla paper, are substantial, and can be used a thousand times. They will not make the goods wavy, always remaining straight.

I offer these papers at a very low price, so you can do your own Accordion Plaiting.

Full directions for making Accordion Plaiting with every paper.

A sample of one and one-third yards of Accordion Paper sent by return mail on receipt of 50 cents, P. O Order. All widths up to 48-inch made. Machines sold cheap. Inventor and first manufacturer of plaiting paper by machinery.

H. S. BROWN, Inventor, 92 White Street, New York

Fashion Chat By Comtesse Chiffon

THE new Spring materials most favored for tailor-mades are the smooth satin faced cloths, diagonals, cheviots, *drap velours* and silk and wool mohair. In some instances mixed suitings are employed and for morning costumes tweed will, of course, remain a prime favorite, developed in plain, severe styles. The skirt of Oxford gray is as popular as ever for general utility wear.

Regarding the colors, the most in vogue are the various l'Aiglon tints of blue, ranging from a rich, deep shade which is almost a sapphire, to a light cadet blue with a grayish cast. There is so much more reason for favoring these tints, because they form a most effective background for the handsome garnitures of the season, which still introduce gold in a most discreet and attractive manner. Perhaps the next color most favored is red, also a deep rich tint; then follows a grayish-green, something on the pastel order, two or three medium tints of brown and a particularly handsome shade of silver gray. All the shades of castor and beige, and particularly a pale, delicate tan, are much in evidence. Porcelain blue and the faint, indescribable tint of Wedgwood pottery are also modish shades.

Dame Fashion is more exacting as to finish, fit and detail than ever before, but this phase is one of the chief mediums through which the present perfection in tailoring has been reached. Every detail of the complete costume is carefully considered, even to the hosiery, shoes and petticoat, which must match the lining of the gown or harmonize perfectly with it, and, to be more exact, if the gown is in some neutral color, the note of color in the hat should match the petticoat.

In variety nothing else in fashion can compare with the bolero unless it is the sleeve. One of the prettiest and latest of the bolero jackets is still made without collar and revers and trimmed in various ways around the edge, one of which, on a beige cloth gown, is a series of inch wide straps of silk, which may be fastened to the material with a gold button or a row of fancy braid. In either case the straps are set under the edge of the bolero and may be alternated with ends of the cloth of the same width. In effective contrast is another mode which is in appearance three boleros, one over the other, with a triple collar around the shoulder. Wide collars are more and more in evidence all the time. They are called Louis XIII. collars.

Triple shoulder capes are also a feature of the three-quarter length taffeta coats, the edges finished with a narrow band of stitched taffeta, while the finish at the neck is a l'Aiglon collar opening in front to show a white satin stock and lace cravat.

Etons of tucked taffeta are particularly smart, and nearly all show the postilion back, either plain or plaited, the quadruple box plait being as much in evidence as the plain. Where the postilion is not cut in one with the jacket itself we find it attached to the belt, but a postilion there must be, for it is considered the acme of elegance.

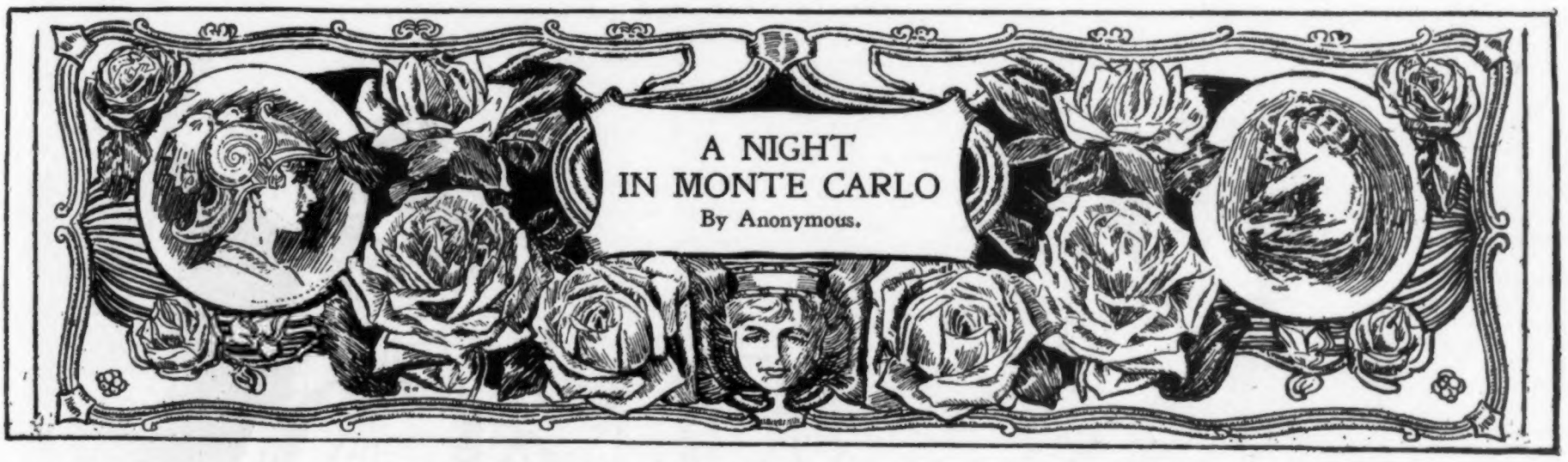
Regarding garnitures, braids are extensively employed, and also stitched taffeta, the silk braids not being used as much as those showing some combination with gold. Persian effects are very smart, especially those with a narrow gold border, and are not wider than half an inch at the most. Another novelty consists of crochet rings of different sizes, ranging from very small ones used for lacing to larger ones that are employed as ornament only. In color they usually match the gown, and are certainly a novel and attractive form of decoration.

Large sailor collars of linen, lawn and batiste with handsomely embroidered edges will be very popular as a complement for jackets of all kinds, and form a pretty and youthful finish.

White mohair and also white flannel are materials that will be made up as informal tailor mades, if we may use such an expression, mostly in the coat and skirt style, with very short jackets, of course. One pretty model of white mohair is lined with yellow taffeta and worn with a yellow Louisine silk blouse. The circular skirt with inverted plait back is the prevailing cut for this material, and rows of stitching in heavy white silk are the only trimming around the edge of the skirt and of the jacket. The circular flounce tucked the entire width with tiny cord tucks an inch apart makes a pretty and smart garniture for mohair or flannel.

FOULARD GOWNS.

(Described on page 15.)



A NIGHT IN MONTE CARLO

By Anonymous.

THE two men were sitting at the front window of the Robespierre Club in Paris; both were Americans, but integral parts of that Cosmopolis that is as much at home in Paris as in London, in Rome as in Monte Carlo. The day was cold and raw, a nasty, damp wind sighed through the leafless trees of the Bois, and spring seemed very far off. Gray clouds scurried across the sky and the rain threatened to come down in torrents any moment.

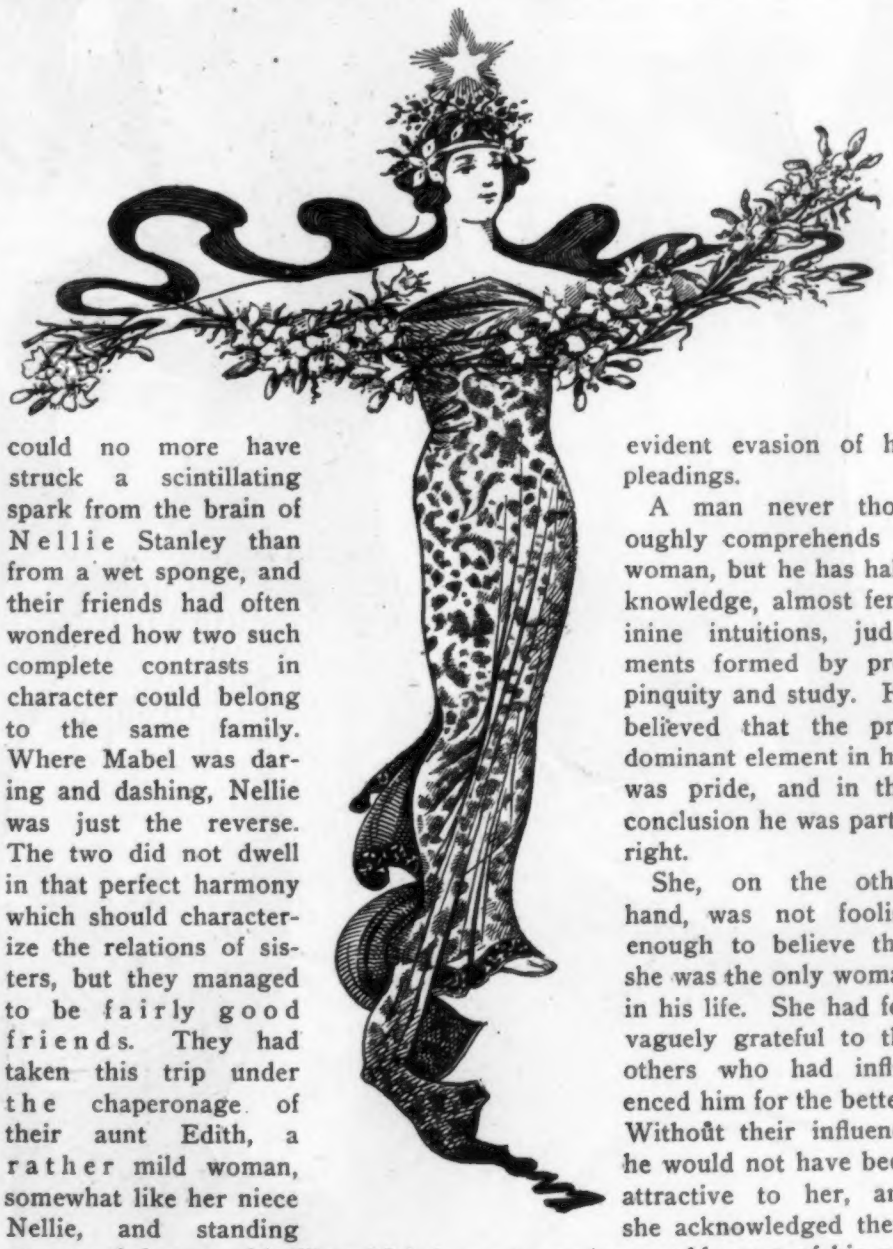
"Look here, Jack," said Charlie, "I am more than ever convinced that the clerk of the weather in this wicked city must be a woman—she changes her moods so often. Yesterday the most glorious sunshine, and now just look at this," and he waved his hand in disgust toward the dreary street. "Let's slowly and silently vanish away! What do you say to Monte Carlo or Nice? I know the season is rather on the wane, but it is nevertheless jollier than sitting here like 'potted lilies in a window.' Will you go?"

Both these men had practically given up society in New York, although still keeping in touch with their friends. Talking to people you don't want to talk to and listening to people you don't care to listen to, didn't have any further charm for them. They realized that the lottery of a dinner party is the same as the lottery of marriage, only on a smaller scale—in the one case you choose for yourself, and in the other your hostess chooses for you.

The next day saw them on their way to the Riviera, having decided to stay at Nice and make periodical trips to Monte Carlo, rather than living there. As Jack said, "Hell may be an amusing place to visit, but it makes a poor home." Nice, on the contrary, exercised a stronger influence over them; they found it holding up its face to the sun to be kissed, and their spirits rose in delight at the sight of the dazzling splendor of Nature.

The Riviera Palace stands on an eminence and looks toward the sea. Flowers are everywhere, great dashes of color on the green, while the palms wave their drooping, sword-like leaves very cheerfully.

Staying at the same hotel were Nellie and Mabel Stanley, two sisters, also New Yorkers, but as different from each other as night is from day. They belonged to the same set as Jack Desmond and Charlie Lynn; the latter were aware that the sisters had gone abroad, but, not knowing their destination, were not acquainted with the fact of their near presence. Mabel was unquestionably one of the most beautiful women of her day, and decidedly clever. Her sister was pretty, very pretty, but very, very dull. You could no more have struck a scintillating spark from the brain of Nellie Stanley than from a wet sponge, and their friends had often wondered how two such complete contrasts in character could belong to the same family. Where Mabel was daring and dashing, Nellie was just the reverse. The two did not dwell in that perfect harmony which should characterize the relations of sisters, but they managed to be fairly good friends. They had taken this trip under the chaperonage of their aunt Edith, a rather mild woman, somewhat like her niece Nellie, and standing very much in awe of brilliant Mabel, which, of course, meant that Mabel had everything her own way.



On the afternoon of the day Jack and Charlie arrived, Mabel was standing near the window of her room and witnessed their coming. She flushed with delight, for long ago her heart had turned to Charlie with all the strength of maturity of thought and feeling, although she acknowledged it to herself only in very, very rare moments.

There had been times when Charlie was on the very verge of asking her to share his life with him, for, despite the formality of their usual intercourse, both felt that they occupied a very warm place in each other's thoughts, but she had always cleverly parried his attempts and ignored his little hints until at times he felt almost angered at her very evident evasion of his pleadings.

A man never thoroughly comprehends a woman, but he has half-knowledge, almost feminine intuitions, judgments formed by propinquity and study. He believed that the predominant element in her was pride, and in this conclusion he was partly right.

She, on the other hand, was not foolish enough to believe that she was the only woman in his life. She had felt vaguely grateful to the others who had influenced him for the better. Without their influence he would not have been attractive to her, and she acknowledged them to be an inseparable part of his nature. But, like every woman, she desired that at her coming these others should become unrealities, merely steps in development over which there is neither the wish nor the power to return. She desired that he look upon them as women in the abstract leading to the woman in the concrete.

To reign over a divided kingdom is only semi-satisfying to one's self-esteem, and the mere thought of becoming his wife while another woman occupied his thoughts was an intolerable condition that aroused feelings of revolt.

At dinner that night, as Jack and Charlie entered the dining-room, they saw the two sisters with their aunt at one if the corner tables. Of course, they went directly over and spoke to them. Mabel looked up with a pleased but not too enthusiastic smile, determined not to let them know she had already seen them.

"Why, when did you two arrive?" she asked. "I had no idea you were here."

"Oh, we got here this afternoon," said Jack; "so beastly dull in Paris, you know, that we thought we would try this for a while."

"Do sit down and share our table," said Aunt Edith, sweetly, with due regard for the position and wealth of the two young men.

"No, thanks," replied Charlie, "we have one engaged."

After dinner, however, he found Mabel sitting all alone on the terrace, and as she was looking serious he crossed over to see if he could relieve the tedium of her moment. "Seriousness is the root of all evil," he began. "When is to be your particular efflorescence?"

She gave a little start, and with a bright smile: "Oh, I'm glad you've come," said she.

"That is a very liberal addition to my pleasure; you were looking as though some duty had been a recent imposition."

"Did I look very good?" she asked archly.

"Very serious," he corrected. "You should never be grave; people who take life seriously never appreciate its importance, and misunderstand its pleasures."

"You would not have us all giddy folk?" she asked, laughing.

"Why not? Would it seem an unnatural state for the inhabitants of a revolving sphere?"

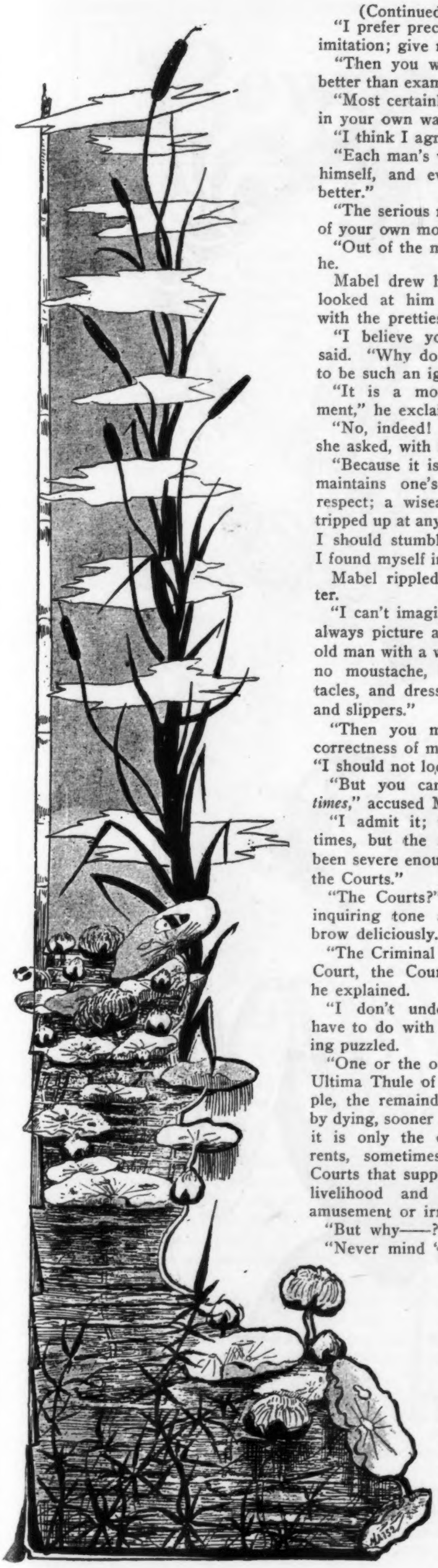
"Well, you are at least sincere; you not only give us the precept, but you set us an example."

"We shall disagree again," he exclaimed, laughing.

(Continued on page 7.)

SPRING SHIRTWAISTS.

(Described on page 15.)



(Continued from page 5.)

"I prefer precept; example invites imitation; give me originality."

"Then you would say precept is better than example?"

"Most certainly! Do as I tell you in your own way."

"I think I agree with you."

"Each man's way is the best unto himself, and every man knows a better."

"The serious might judge you out of your own mouth," she replied.

"Out of the mouth of fools," said he.

Mabel drew her chair down, and looked at him under long lashes with the prettiest of smiles.

"I believe you are clever," she said. "Why do you always pretend to be such an ignoramus?"

"It is a most flagrant compliment," he exclaimed severely.

"No, indeed! But why? Why?" she asked, with insistence.

"Because it is the only pose that maintains one's dignity and self-respect; a wiseacre is liable to be tripped up at any moment; how soon I should stumble out of it, if ever I found myself in such a position!"

Mabel rippled with pretty laughter.

"I can't imagine it," said she. "I always picture a wiseacre as a thin old man with a white, flowing beard, no moustache, horn-rimmed spectacles, and dressed in a long gown and slippers."

"Then you must appreciate the correctness of my attitude," said he. "I should not look the part even."

"But you can be serious *sometimes*," accused Mabel.

"I admit it; we all fall sick at times, but the attacks have never been severe enough to take me unto the Courts."

"The Courts?" she echoed in an inquiring tone and puckering her brow deliciously.

"The Criminal Court, the Divorce Court, the Court of Bankruptcy," he explained.

"I don't understand what they have to do with it," she said, looking puzzled.

"One or the other of them is the Ultima Thule of many serious people, the remainder only miss them by dying, sooner or later; sometimes it is only the court that poverty rents, sometimes the less serious Courts that supply reporters with a livelihood and the public with amusement or irritating subpœnas."

"But why——?" began Mabel.

"Never mind 'why,'" he pleaded, unprepared with a convincing answer; "perhaps because serious people are not apt to be quarrelsome, and in such places the apple of discord discovers the center of gravity. Newton thought he was the first to discover the center of gravity when an apple fell into Mother Earth's lap; as a matter of fact, Adam had discovered it before when an apple fell into Eve's hand. I haven't any apple aspirations, gravity has no attractions for me."

Mabel smiled. "But serious people do a heap of good," she persisted.

"Yes, they are certainly an example and a warning."

"You are hopeless," she exclaimed, with a laugh and a sigh.

"I am not utterly despondent," he said easily; "some day the world will see that I was right."

"Then you will be famous!" she cried triumphantly.

"Possibly, but I shan't mind *then*." And he smiled complacently.

"Have you *no* ambition?" she asked after a pause.

"Ambition? Lord save us!" he exclaimed. "Fame is a lens through which the world sees your every action exaggerated and not infrequently distorted; I prefer the distinction obscurity confers to the chatter of a horde at my heels."

"Well, you choose the less difficult path, I suppose." And she sighed.

"I don't know; fame is so cheap nowadays, one will soon be buying it of curbstone hawkers; but one may even be famously obscure, like Mr. Todhunter, whose fame among schoolboys rests entirely upon his obscurity," he added encouragingly.

"Yes, obscurity excites curiosity, and that is a sort of fame," said she, obviously ignoring his example.

"Most people like glimpses out of the obvious—a survival, no doubt, of the child's love of fairy tales, which yield wider views to the child, because he brings a greater credulity to the hearing. Credulity is the father of fiction; the serious are very credulous; seriousness is really a childish quality, with this difference, the child is serious to deceive itself, but serious adults are only anxious to deceive everybody else."

Mabel laughed. "Come, you are getting serious yourself," she remarked warningly.

"One's regrets must always be serious."

"Were you regretting your childhood?" she asked with a touch of pathos.

"No; that is returning to me, it was the lost credulity." And he sighed.

"But," said Mabel, "ignorance is the root of credulity, and you surely don't regret your lost ignorance."

"Is it lost? I am not so sure, a very little of it perhaps; my knowledge in those days seemed more positive, and now I have only learned that much of it was absolutely wrong and the remainder very shaky. My lost ignorance at any rate did not insist upon my want of knowledge, but my present knowledge constantly reminds me of my ocean of ignorance. 'Where ignorance is bliss,'" he quoted wistfully.

"I find that even the Apostle of Frivolity can be serious," said Mabel.

"It is indulged in as a recreation," he said in extenuation, "and possesses the constant charm of rarity."

"What possesses such a delightful quality?" cried a bevy of acquaintances breaking in at this point upon his discourse.

"A pleasant tete-a-tete," he said somewhat sourly, as he watched Mabel engulfed in this little sea of admirers.

The next day everybody seemed in the best of spirits, and after lunch Charlie exclaimed: "Now, I have a suggestion to make! It is that we all take the three o'clock train to Monte Carlo, dine as my guests at the Hotel de Paris, lose all our money in the evening, spend the night at the hotel, and return in the morning, sadder and wiser, but laden with experience. What is your pleasure, ladies and gentlemen? Shall we go?"

This suggestion was received with enthusiasm. Mabel took the prettiest gown her wardrobe contained, and every penny she had with her at the hotel. Charley had been to Monte Carlo before, and on their arrival he placed a thousand franc bill in the safe of the hotel, thus making sure that there was something for expenses and something with which to get home.

They finally decided to play roulette a little, and it was quite interesting to watch Mabel, who had never gambled before. At first she would risk only five francs, but her delight was unbounded when she frequently won. Charlie regarded her with quite some amusement, and finally whispered: "What is the number of your room in the hotel?"

"Fourteen," she answered.

"Very good; now put ten francs on fourteen *en plein*."

Mabel did as she was told. There was a short pause, then the little ball whirled ahead with a good deal of clatter and finally dropped into a compartment. The rather monotonous voice of the croupier cried out: "*Quatorze rouge manque et pair.*" Thereupon he counted out three hundred and fifty francs and pushed them toward Mabel with his rake. She was simply radiant with delight, and her eyes sparkled with pleasure. She tried this three times, and won each time.

They were all fortunate enough to win that afternoon, and there was no merrier party in all Monte Carlo. Every one else seemed merry, too. It was the high carnival of the senses of music and flowers, of beauty and wine and gold. Virtue was at a discount, and vice seemed irresistibly attractive and alluring.

Later that evening they strolled over to the Grand Hotel. It was one of those moonlit nights when the sea and sky think no one sees and blend in a kiss. The distant sound of the booming waves reached the ears of Charlie and Mabel as they walked together, arm in arm. He felt the intoxication of her presence more and more, and some of this responsive magnetism swept over her like a wave.

In one of the *salons* of the hotel a woman was singing the cantabile from Saint-Saëns' "Samson et Delila." The rendition was superb, the tender wooing, the caressive language and the loving entreaty of the song grew to intense realism. The soft, coaxing love-notes fell luringly on their senses:

"Ah, come list to my fond wooing,
'Tis with ardor my heart imbuing."

The drowsing melody poured smoothly from the singer's lips, and one felt the delicious languor of an Oriental summer, inhaled the spicy breath of sandalwood, and saw the purple shadows of the palms, while over all rose the seductive tones of the woman's voice, swelling in passionate pleading, thrilling the heart. The sweetness died away and spent itself in the last tender cry:

"My own—Samson—I love thee!"

Their eyes met, hers dewy and soft with emotion; his full of entreaty and pleading, when suddenly he bent over her, and all the longing of their love was expressed in an ardent, passionate, clinging kiss.

ATTRACTIVE SHIRTWAISTS.

(Described on page 15.)

Beware of Traps!

The Trap that Poor Doggie Fell Into, and the Trap that Nearly Caught the Major.

"WHAT in the world are you doing?"

Major Dacres, kneeling with his back towards his interrogator, on the other side of the hedge, started slightly. He did not turn, however, but continued his operations, saying somewhat sharply, "I wish you had timed your arrival on the scene ten minutes later, Miss Vane, but since you are here will you be good enough to get over the stile a few paces further on, and assist me."

Mabel Vane's face flushed, and she hesitated a second at the formality of his words. But there was a ring of authority in the tones of the Major's voice that enforced her obedience. As she approached the still kneeling form, she could hear him say, "Quiet, sir! lie down! trust!" and other expressions of the kind, and saw he was bending over the struggling body of a small fox terrier. It was her own favorite!

In a moment she was kneeling beside them.

"Oh, my poor Grip! What is it, boy? What is the matter?"

The dog struggled violently to get up and show his delight at seeing his mistress, but Major Dacres held him in a vice-like grip.

"Make him keep still, please, or all my trouble will be for nothing; and the dog will probably have to be shot—he was as quiet as could be till he recognized your voice."

"Still, Grip! Quiet, sir!" she said, placing her hand on the dog's head. She noticed that the Major, with strips torn from his handkerchief, and a couple of sticks, was endeavoring to bandage up one of the dog's hind legs.

"Ah, that's better!" he said, as the dog lay still and let him finish his work. "Poor little chap, I expect he was doing a little poaching on his own account, and got caught in that trap over there; which no doubt has been put down by some two-legged rival for the rabbits."

Looking round, Mabel Vane saw an ugly, sharp-toothed trap, the vicious jaws of which had snapped on the leg of her pet.

"Thank you so much, Major Dacres, for rescuing my poor Grip. How splendidly you have bound up his leg. You are quite a surgeon."

"I made a point of learning these things when I entered the army. Several times I have found my knowledge of use, especially when campaigning."

As he spoke he lifted the dog in his arms and rose to his feet.

"I will carry him home for you, Miss Vane," he said quietly.

The girl looked wonderingly at his stern, set face. He was so unlike himselef to-day, she could not understand.

For the last three weeks they had been such friends. What could it mean?

Having been much upset by the accident to her poor dog, the quiet, formal manner of the Major was almost too much for her, and the tears were sparkling in her dark eyes as she raised them to his face, saying:

"Thank you, Major, but I can carry him myself. I will not trouble you to come so far out of your way."

He was about to hand her the dog, but noticing the unshed tears, replied:

"I cannot allow you to carry him. You will spoil your dress; he is covered with blood and earth."

The girl said no more, and together they silently crossed the field.

Invalided home from India, Major Dacres was spending his leave with his old friend, Claude Huntington, and had been enjoying a very happy time, especially since his introduction to Mabel Vane.

He had found her particularly fresh and girlish, a contrast to the society women he was accustomed to meet. So they had grown to be great chums—even more, for the Major, who had successfully out-manœuvered several matrimonial campaigns against him, found his heart unconditionally surrendering to this little country girl.

That she preferred his society to that of any of the other men he had seen, so with a light heart he had decided to take the first opportunity that offered and ask her to be his wife.

But, though an observant man in many ways, Major Dacres had not noticed that Delia Raymond, the widowed sister of his host, also took more interest in him than in the other guests; and marked with jealous eye his evident devotion to Mabel.

After dinner, the night before, Mrs. Raymond had beckoned him to her side, and, while talking over the doings of the day, skilfully brought in Mabel Vane's name.

"She keeps up her spirits wonderfully well, don't you think so, Major?" she queried, with an innocent air.

"Miss Vane is generally the life of the party," he answered, emphatically.

"Of course it's all put on! She must feel the strain terribly," continued Mrs. Raymond.

"I don't understand you. What strain?"

"Why, it is not generally known, but she is engaged to her cousin, a young lieutenant, serving with his regiment in South Africa—right at the front, too! I thought she had told you, and that was why you took such an interest in the little girl."

"Poor child!" he said softly; then, a second after, excusing himself, he joined the men in the billiard room. But Delia Raymond's face was white and her expression hard as she recalled the look of regret and love that had passed over his face.

After a wakeful night, Major Dacres had gone out for an early walk. He must invent some excuse

(Continued on page 27.)

SHIRTWAIST SUITS.

(Described on page 15.)

VII. The Russian.

THE Russian woman has a French tailor, speaks French with an academic purity and at times even thinks in French (which distinguishes her from the Parisienne, who has an English tailor and speaks the elegant idiom of Cosmopolis), unless she prefers to think in her native Slav, that is the quintessence of the mystic, and she adores Wagner, Ibsen and Tolstoi. As soon as the life and precious qualities of the Frenchwoman are obscured by the Gallic sun we find them again in the new palaces of St. Petersburg or in the ancient citadels of Moscow. The Neva is nothing but a tributary of the Seine, and residents of the cities along the Volga or the Ural are as much at home in Nice as in Paris.

The Slav is very seductive, but of a complex type, physically as well as morally. She is tall, slender, supple and most alluring and caressing. Her face is mobile, her complexion pale and clear and her eyes as blue as forget-me-nots. At the same time one also meets the opposite type with an olive complexion, black, velvety eyes with profound and mysterious depths, scarlet lips, regular, almost severe profile, but they have superb vigor and, although their waists may be a trifle large, their figures are truly those of a goddess of the Parthenon.

But whatever type we meet the Slav has the same *grand air;* her character is of an extreme amenity, and her serenity and sweetness of disposition are absolute. Besides this she possesses the energy and the courage of her strong race. Her firmness amounts almost to stoicism, her activity, patience and abnegation are indefatigable, and her courage in trying moments is supreme. By nature and by education she is studious and consequently intellectual. She delights in higher studies, masters languages with remarkable ease and fights with ardor to conquer liberal situations. She has wit and new ideas and a most extravagant imagination, often prone to dreaming.

Nevertheless she retains, beneath all the aristocratic graces, a trace of the primitive barbarism. The most distinguished woman will coldly condemn a servant who is at fault or an unruly child to corporal punishment.

The Slavic soul is indeed a mystery to us.

The woman, in Russia more than anywhere else, is the companion of her husband. She lives for her home and for her family. She partakes of every integral part of her husband's life and accepts alike the ascension to fortune and honors, or the rude terrors of exile. She is always natural and never wavers or falters, a quality which we truly cannot help but admire.

The life of fashion, in the Russian capital, just as in all large centers, is composed of receptions, visits and promenades with perhaps a slight difference owing to the climate and latitude.

The homes of the wealthy are sumptuous with an almost Oriental luxury.

Parks and gardens are not seen, owing to the rigors of the severe winter, but the *salons, antichambers* and halls are transformed into opulent conservatories. Rare plants, beautiful harmonies of color and perfume mingle with sparkling fountains and vases of pink marble. Imagine an artistic disorder of curious arms and panoplies, paintings from all schools of the world, chandeliers with opalescent tints, glass vases from Venice, divans from the Caucasus, portières from India, carpets from Persia, marble statues under blue or gold *plafonds,* fancy lamps, Chinese mattings, and Japanese silks; grouped among the verdant palms and the white statues are beautiful women in décolleté gowns, conversing in French, smoking dainty cigarettes, and you have a Russian *salon.*

The Russian house, except the hotels and palaces of stone, are elegantly constructed of wood and painted in light attractive colors that form a most agréeable contrast with the gray-blue sky. That is the real Russian house where the most simple as well as the most charming hospitality is dispensed.

In the palaces "Society" lives just as in Paris. It is necessary to penetrate to the masses, to the *bourgeoisie* in the provinces in order to become acquainted with manners and customs different from ours. Existence there is half muscovite, half asiatic, and while life is large and liberal the hospitality partakes somewhat of ancient forms. Surprises never cease as we go further and further into the interior.

The greatest surprise that we meet in all classes are the children; they are given over absolutely to the care of nurses and governesses. Business occupies the father, and the mother's time is taken up with the cares of the house. And to conduct a Russian mansion is not an easy task. The repasts partake more of the nature of nuptial feasts than of anything else, and last very long, the table, decked with the finest linen, being loaded down with the daintiest dishes. They have, on certain days, some very pleasant customs, as, for instance, the first of January (Russian calendar) and Easter, when visiting is *de rigueur* and the table remains set all day with dainties, some of which one must accept in every house visited.

Singing and dancing are the *divertissements* preferred. In winter the Russian house is gay and brilliant with flowers and beautiful women.

The Russian sky is of a rather indefinable blue; it has not the crudity nor the violence of the Egyptian or Syrian sky; it is not sad and dreary, as in London, nor has it the pretty blue of the Paris sky. The Russian sky has a physiognomy of its own, generally speaking.

The national costume, graceful in summer, but heavy and clumsy in winter, is worn only in the country and in the provinces. The ample coats of sheepskin, worn alike by both sexes, often lead to most ludicrous mistakes.

The Tartar is absolutely different from the Slav. Her life is too much like that of

(Continued on page 27.)

BRIDAL GOWN.

(Described on page 15.)

MLLE. BRESIL.

MLLE. DORTZAL.

LA CAVALIERI.

MLLE. WANDA DE BONCZA.

TYPES OF BEAUTY ON THE PARISIAN STAGE.

SPRING MILLINERY.

(Described on page 15.)

Description of Plates.

FOULARD GOWNS.
(Illustrated on page 4.)

Fig. 418.—Gown of scarlet and white foulard. Blouse tucked at top where it borders lace yoke. Skirt with graduated tucks trimmed in flounce effect with velvet ribbon. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 419.—Gown of old rose foulard. Yoke and collar of lace. Vest of tucked Liberty satin. Fronts of waist and also sleeves shirred in clusters. Upper part of skirt puffed and drooping over shirring. Pattern, waist, 50 cents; skirt, $1.00. Cut to measure, 50 cents extra.

SPRING SHIRTWAISTS.
(Illustrated on page 6.)

Fig. 79.—Shirtwaist of pale-blue lawn, box-plaited. Vest effect gained with lace trimming. Center plait dotted with black velvet buttons. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 80.—Shirtwaist of mercerized lavender gingham trimmed with gold-embroidered bands of contrasting color. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 81. — Shirtwaist of lawn trimmed with lace insertion. Tucked vest. Sailor collar. Bishop sleeves. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 82.—Shirtwaist of pineapple tissue, tucked in yoke effect and trimmed with a plaited ruffle. Tucked sleeves. Pattern, 50 cents. Cut to measure, 50 cents extra.

ATTRACTIVE SHIRTWAISTS.
(Illustrated on page 8.)

Fig. 87.—Shirtwaist of white lawn, tucked bands alternating with embroidery. Vest, collar, belt and cuffs of Persian embroidery. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 88.—Shirtwaist of lawn tucked in clusters. Revers trimmed with embroidery and lawn ruffle. Lace jabot. New sleeves. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 89.—Shirtwaist of red mercerized gingham, tucked in clusters and trimmed with embroidery and black velvet buttons. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 90.—Shirtwaist tucked in clusters. Edge finished with stitching and overlapping straps ornamented with buttons. Pattern, 50 cents. Cut to measure, 50 cents extra.

SHIRTWAIST SUITS.
(Illustrated on page 10.)

Fig. 147.—Shirtwaist suit of mercerized lawn. Yoke trimmed with lace insertion and edged with a gathered ruffle. Panel skirt shirred at hips. Sleeves shirred in clusters. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 148.—Shirtwaist suit of lawn or gingham trimmed with bands of embroidery. Plaited or gathered skirt. Wide belt of taffeta laid in folds. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 149.—Shirtwaist suit of pale-green organdy. Waist tucked and trimmed with embroidery insertion. Vest and collar tucked horizontally. Gathered skirt, panel front, edged with embroidery ruffle. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 150.—Shirtwaist suit of foulard. Yoke, collar, vest and panel front of skirt of batiste lace. Taffeta ribbon. Gathered skirt. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

BRIDAL GOWN.
(Illustrated on page 12.)

Fig. 424.—Bridal gown of crêpe de chine. Yoke and sleeves of white guipure. Skirt shirred in clusters and trimmed with three ruffles of plaited mousseline de soie, headed with a garland of orange blossoms. Below the yoke the material is also shirred. Pattern, waist, 50 cents; skirt, $1.00. Cut to measure, 50 cents extra.

SPRING MILLINERY.
(Illustrated on page 14.)

Picture hat of black chiffon. The crown is shirred and the brim draped, the material being held down at the edge with a handsome gold buckle. At the left side is a bunch of ostrich plumes and a soft chiffon rosette.

Round hat of pale tan straw trimmed with a large bow of beige taffeta striped with brown velvet. Enameled buckle.

Round hat of dark-green straw trimmed with liberty silk and plumes. Brim slightly raised at the left side.

Plateau hat turned up in back, made of shirred taffeta, the shirring divided with velvet baby ribbon. Garniture of fancy plumes, violets and an aigrette.

Round hat of rice straw, the edge of the brim slightly turning downward. The trimming consists of taffeta and three stiff plumes.

Large hat of fancy straw, the brim becomingly dented. The crown is encircled with a full wreath of primroses and foliage. Underneath the brim is a rosette of chiffon.

DAINTY HOUSEGOWNS.
(Illustrated on page 16.)

Fig. 131.—Wrapper of pale blue percale. Tucked square yoke. Large collar and turndown collar of dark-blue percale trimmed with black braid. Flounce tucked in clusters and headed with band of dark-blue. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 132.—Housegown of flowered lawn. Yoke and collar of tucked white lawn. Large collar edged with embroidery. Two ruffles at bottom. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 133.—Housegown of figured lawn. Yoke and collar of corded lawn. Sailor collar trimmed with ribbon and embroidery ruffle. New sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 134.—Teagown of lemon-colored China silk. Tucked yoke. Collar, sleeves and bolero of cream lace. Black taffeta. Flounce headed with tucked band framed with lace insertion. Lower parts of sleeves of plaited mousseline. Pattern, $1.00. Cut to measure, 50 cents extra.

VISITING GOWNS.
(Illustrated on page 18.)

Fig. 420.—Gown of tucked black taffeta. Bolero trimmed with taffeta straps and buttons. Lace collar and revers. Lower part of skirt of plain taffeta trimmed with lace. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 421.—Gown of satin cloth. Edges of fronts of bolero laced with ribbon. Revers of corded peau de soie inlaid with lace. Skirt with laced effect and inverted plaits. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

CLOTH GOWNS.
(Illustrated on page 19.)

Fig. 422.—Gown of satin cloth. Bolero trimmed with stitching and gold buttons. Large collar inlaid with taffeta of a contrasting color and trimmed with cloth straps. Medicis girdle of plaid taffeta with ribbon lacing. Panel skirt with two ruffles. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 423.—Costume of ladies' cloth. The fronts of the bolero are laid in inverted plaits and trimmed with black and gold braid. The edges are bordered with bands of plain taffeta strapped across with cloth and buttons, and the puffs of the sleeves are also of plaid. Skirt with inverted plaits trimmed with black and gold braid. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

GIRLS' FROCKS.
(Illustrated on page 22.)

Fig. 409.—Sailor suit of white flannel. Blouse trimmed with dark blue braid. Sailor collar edged with light blue flannel and trimmed with braid. Skirt tucked at the top. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

Fig. 410.—Frock of dotted mercerized gingham. The blouse has overlapping front edged with folds. Chemisette, collar and lower parts of sleeves of embroidery. The skirt is trimmed with three folds in imitation of tucks. Sash of plaid taffeta. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

Fig. 411.—Frock of figured lawn. Yoke of tucked plain lawn. Berthe of lawn trimmed with velvet ribbon and embroidery. Skirt with three rows of velvet ribbon. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

Fig. 412.—Frock of plaid cashmere. Yoke, sash and upper part of sleeves of taffeta. Collar, berthe and cuffs of lace. Rosettes of taffeta ribbon. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

Fig. 413.—Frock of mercerized pale-blue gingham. Yoke of tucked white gingham. Berthe of embroidery. Skirt tucked at top. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

GIRLS' DRESSY FROCKS.
(Illustrated on page 24.)

Fig. 414.—Frock of white lawn trimmed with Valenciennes lace. Sailor collar. Rosettes and sash of pale blue satin liberty ribbon. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

Fig. 415.—Frock of pale-pink taffeta. Yoke of tucked taffeta. Berthe and collar of cream lace threaded with black velvet ribbon. Blouse and skirt box-plaited. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

Fig. 416.—Frock of white lawn. The front of the blouse and the collar are of embroidered lawn. Sleeves tucked lengthwise, springing out into ruffles. Skirt trimmed with ruches. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 417.—Frock of rose-pink liberty silk. Yoke shirred and edged with a ruffle of the silk bordered with lace. Skirt edged with lace ruffle. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

GIRLS' CLOTH DRESSES.
(Illustrated on page 26.)

Fig. 425.—Dress of light tan ladies' cloth. Bretelles and epaulettes edged with satin ruching. Skirt with flounce, trimmed with stitching and buttons. Pattern, frock, 50 cents. Cut to measure, 50 cents extra.

Fig. 426.—Dress of veiling. Blouse box-plaited. Yoke of white liberty silk. Berthe and skirt with lace appliqué. Skirt of box-plaits alternating with tucks. Sleeves of voile and liberty silk. Pattern, blouse, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 427.—Dress of royal blue cashmere, combined with cream taffeta. Blouse trimmed with narrow velvet ribbon and gold buttons. Skirt box-plaited. Pattern, dress, 50 cents. Cut to measure, 50 cents extra.

Fig. 428.—Dress of cashmere or veiling. Blouse with box-plait in center, skirt to match, trimmed with narrow velvet ribbon and bows of plaid taffeta. Pattern, dress, 50 cents. Cut to measure, 50 cents extra.

MISSES' FROCKS.
(Illustrated on page 28.)

Fig. 429.—Dress of figured lawn, combined with plain lawn. Blouse with bretelles of figured lawn edged with lace and trimmed with velvet ribbon. Tucked sleeves of plain lawn. Skirt trimmed with a plaited ruffle. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 430.—Frock of fancy silk and wool suiting, trimmed with stitched straps of plain cloth and buttons Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 431.—Frock of biscuit cashmere. Lace yoke trimmed with taffeta ribbon. Sleeves with lace puffs and taffeta cuffs. Skirt with stitching. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 432.—Frock of porcelain blue veiling. Yoke and vest of tucked taffeta. Bretelles and flounce of skirt of veiling trimmed with appliqué. Sleeves of veiling and taffeta. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

DAINTY HOUSEGOWNS.

(Described on page 15.)

THE "TROUVAIN" EMBROIDERY.

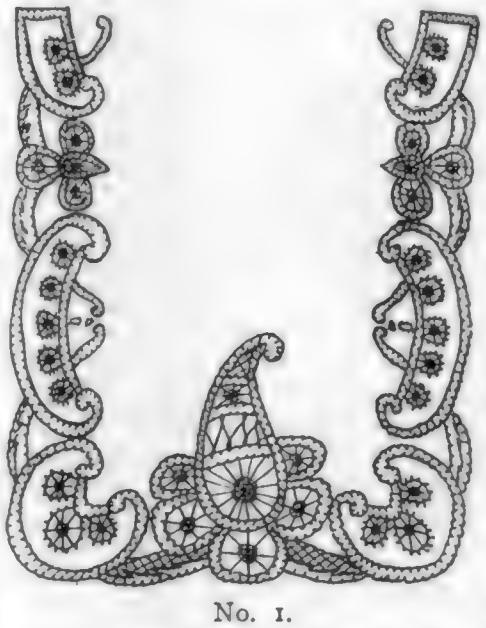
TO say that this delightful new work is at once easy to do, charming in effect, and very inexpensive, may sound too much praise to be possibly true, yet true it is.

The foundation is a white cotton material, and the embroidery itself seems to be universally carried out in china-blues and white; the colors being washing cottons and the white flax thread.

In the first sketch we show the design for a comb-bag, or half a table-center; while No. 4 shows a doyley or toilet mat. The same style of design runs through the whole series; the pine patterns are, we think, the most effective, they form the corners of large cloths, for which also there are many handsome wheels. On small pieces of work the elaborate designs are arranged all round, but on some larger specimens the large motifs form the corners and ends; while the sides are bordered with gracefully arranged scrolls, such as that shown in No. 3.

No. 2 being an enlargement of the pine in No. 1, shows more clearly the method of working. All the edges are buttonholed, but not closely; the stitches are too far apart to admit of padding, but a close running of fine sewing cotton would be invisible, and would add considerably to the security of the edge when cut out.

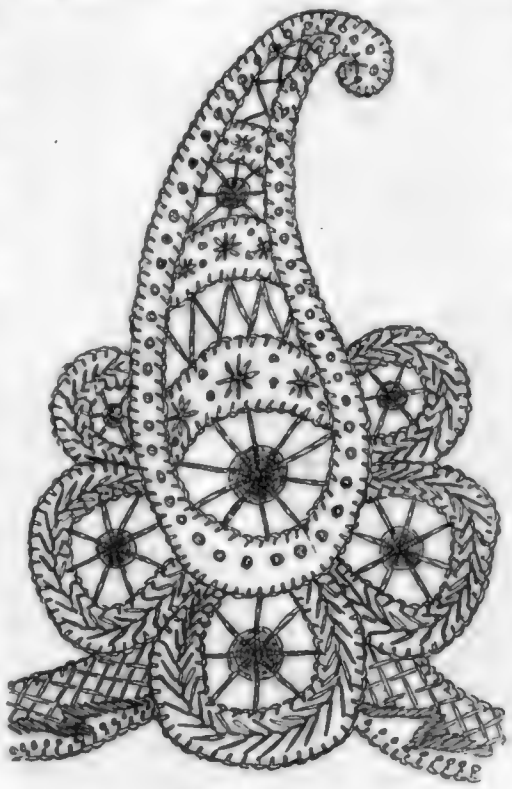
In the central portion of the pine No. 2 the outer band is edged on either side with buttonhole-stitch in the darkest shade of the cotton, while French knots in the second shade are placed at intervals down the center. Next, the bars across are outlined in buttonhole-stitch with white thread, the filling of stars and knots being in the second shade of the blue cotton. The material between the bars is cut away, and



No. 1.

the spaces thus left are filled with spider's webs and lace stitches in white thread.

The outer edges of the petals surrounding the pine are worked in the lightest shade of blue, for the inner ones white is employed, and a filling of close feather-stitch is worked also in white. The centers are then cut



No. 2.

out, and a handsome web worked over each opening left.

The scroll connecting the pine with the corner is worked on the outer edge in the darkest blue; the leafy margin is in stem-stitch in the lightest shade, a light filling being formed by small French knots or fine darning in the second shade. Above this is a lattice-work in white thread, finished with a buttonhole border of the same.

It will be noticed that this open buttonholing is used for every marginal line.

When all the work is finished, the material must be carefully cut away all round the outer edge. In fact, the general principles once grasped, it will be found to lend itself to numberless modifications, suggested by the taste of the worker.

In many of the newest pieces of embroidery a very fine kind of chenille plays a most important part; in fact, a charming cushion-cover which I saw lately had groups of white marguerites worked entirely with white and greenish-white chenille upon a background of pale pink watered silk. Each petal consisted simply of three long, straight stitches of chenille, the indented appearance of the edge being produced by making the center stitch a trifle shorter than the other two. The foliage and stalks were also worked with chenille in several shades of green, and the effect was very pleasing, although the amount of work was really small.

Colored beads, too, are being introduced into some kinds of embroidery. They combine well with sequins and spangles in small, fine designs, such as are suitable for the frames of photographs and mirrors.

Cases for silver-backed brushes and combs are made in melon shape of strips of satin ribbon sewed together. They are about as long as the brush, are interlined with a sheet of wadding, sprinkled over with a satchet powder, if so desired, and lined with a plain, thin silk. Each end is gathered and held by a small bow to make the case upright. They are to be preferred, except for their occasional need of renewal, to the china or silver trays, as they do not injure the bristles as much as the others.

Novelty sets, composed of embellished pillow cases, embellished top sheet and plain under sheet, are now necessary adjuncts of a well furnished boudoir. In fact, this fad for fancy top sheets is not alone among the ultra-fashionable, but is universal. A special feature of the vast display is the innumerable patterns and sizes, which can be had at such varied prices.

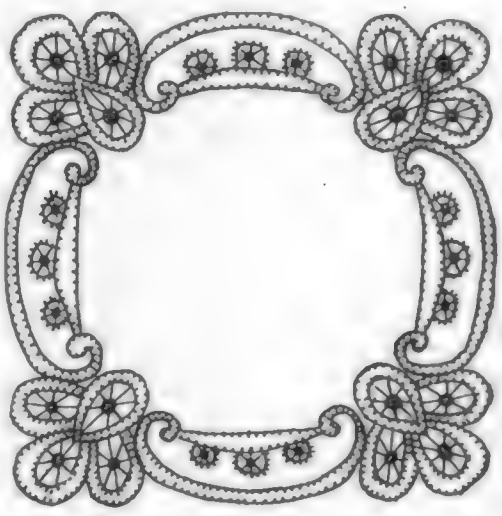
Book-markers of ribbon, with worked or painted designs of flowers and some verses, or perforated card book-markers beribboned and betasselled, were very favorite little presents in the early years of the last century. Nowadays we are too apt instead to thrust in between the pages an old letter, a bill or even a glove to "keep the place." In the perpetual search for novelties as presents, however, the old-fashioned book-markers are at last being revived. Most beautiful specimens can now be procured, of silk and satin, of pastel hues or Liberty shades, with daintily jewelled fringes of seed pearls or gold or silver thread. I have seen several—one of white silk, with the motto, "Be brave, be wyse," with a true-lovers' knot, a heart and an anchor all worked in seed pearls. Another bore a French motto, "Le cœur qui sait aimer ne sait point oublier," with pansies "for thoughts."

No. 3.

Another one, suitable for a blue stocking, was of apple-green silk, with the old monkish legend, "Laborare est orare," and a white silk heart hanging from the ends.

NEW CUSHIONS.

Everyone used to fill their drawing rooms and boudoirs with colored silk cushions, large and small, red, white and blue, but the fashion has passed, and a new one reigns in its stead. To-day we buy no more old silks for cushions, because there is nothing that is considered "the thing" but fine white muslin embroidered covers over satin slips. The slips, it is true, may be of any color, so long as that color be pale, but the muslin covers are very elaborate and beautiful. Some have entredeux of lace; some have fine flowers and fruit embroidered on them; most have the Christian name



No. 4.

of the lady of the house in one corner, with her coronet above the name, when she has the right to sport one.

VISITING GOWNS.

(Described on page 15.)

CLOTH GOWNS.

(Described on page 18.)

THE HOME DRESSMAKER

CONDUCTED BY MLLE. PRATIQUE.

HOW TO MAKE A SHIRTWAIST.

THE advancing spring days bring to mind our summer shirtwaists, and no more approprite subject than how to make one could be found for our Dressmaking page this month. The design is a simple yet tasteful one, and will surely not prove too difficult for the amteur.

To make the shirtwaist, two yards of material thirty-six inches wide are required, and the pattern is placed on the material as shown in the large diagram. The stuff is spread out its entire width, and the pattern is therefore suitable for striped or fancy, as well as plain stuffs.

The front edge of the right front is placed on the selvedge, following the straight thread from the bottom up, and curving away from the edge from bust to neck. The front edge of the left front is placed on the straight of the thread and the box-plait, which is cut extra, must also follow the straight of the thread. The center of the back, as well as of the sleeves, must also lie on the straight of the thread. If this is not carefully followed in the sleeves, they are apt to twist and wrinkle. The dotted lines along the edges indicate the seams, and the cluster of dots on the fronts and back show where the shirring is to come. The cuff and neckband are placed as shown in the diagram.

FIG. 433.
Pattern 50c. Cut to measure, 50c. extra.

After the shirtwaist has been cut out, the front plait is stitched in place and is flattened with a row of sitching along the edges. Then two rows of either lace or embroidery insertion are stitched on each front, careful measuring being necessary to get the spaces even. Three rows of insertion adorn the back, and a similar number trim the sleeves. If desired, the material can be cut away beneath, in which instance it would be better to fill the edges on the inside to prevent fraying.

These preliminaries all having been arranged, the next thing is to baste the different pieces together. The right and left front are joined to the back, then the shoulder seams are basted. In doing this it is best to join the shoulders in such manner that the seams are on the outside, as this will be found a great convenience in trying on; nearly nine-tenths of all garments require alteration on the shoulder seams, and the convenience of not having to rip is obvious.

Then join the seam of each sleeve and gather the latter into the cuff, which has previously been stitched along the lower edge. The upper part, or top, of the sleeve is then eased into the armhole. Adjusting the neckband is the next and, perhaps, the most difficult step, the greatest care being required not to stretch the neck of the shirtwaist, as it is all bias. Before the neckband is attached, the shirtwaist must be tried on, and when the alterations are finished the waist can be completed. The shirring is put in where the perforations call for it, and it remains optional whether a belt is added or not. If a belt is wanted it may be made of a straight band of goods carefully hemmed, the width, of course, being determined by personal taste. However, it is advisable not to have this belt too wide, or it will be visible above the band of the skirt. The lower edge of the entire waist is finished with a narrow hem.

It is customary for wash and thin materials to make the French fell seam. For this the wrong sides are sewed together, making a seam one-eighth of an inch in width. Cut off the edges close to the seam, then turn the parts over so that the two right sides will face each other, and make another seam one-eighth of an inch wide. This makes a very secure and neat finish, and does away with all raw edges.

* * *

HOW TO SET A SLEEVE PROPERLY.

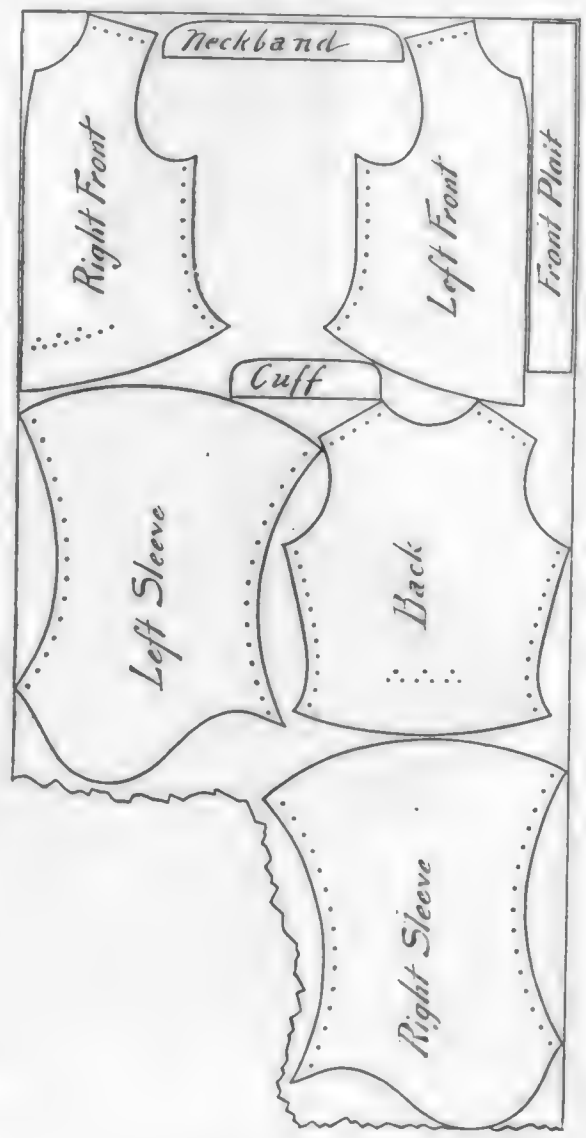
The following directions for correctly setting the sleeves into a bodice are given by an expert for the benefit of the amateur dressmaker, who not infrequently encounters considerable difficulty in achieving successful results: "Place the inside seam of the sleeve from an inch and a half to two inches forward of the waist's under-arm seam. The exact distance depends on the size of the wearer of the bodice, and as the dimensions given are, respectively, for a small and for a large woman, it can be determined very readily." The rule applies generally for all materials and is applicable alike for a baby's frock or a bride's robe.

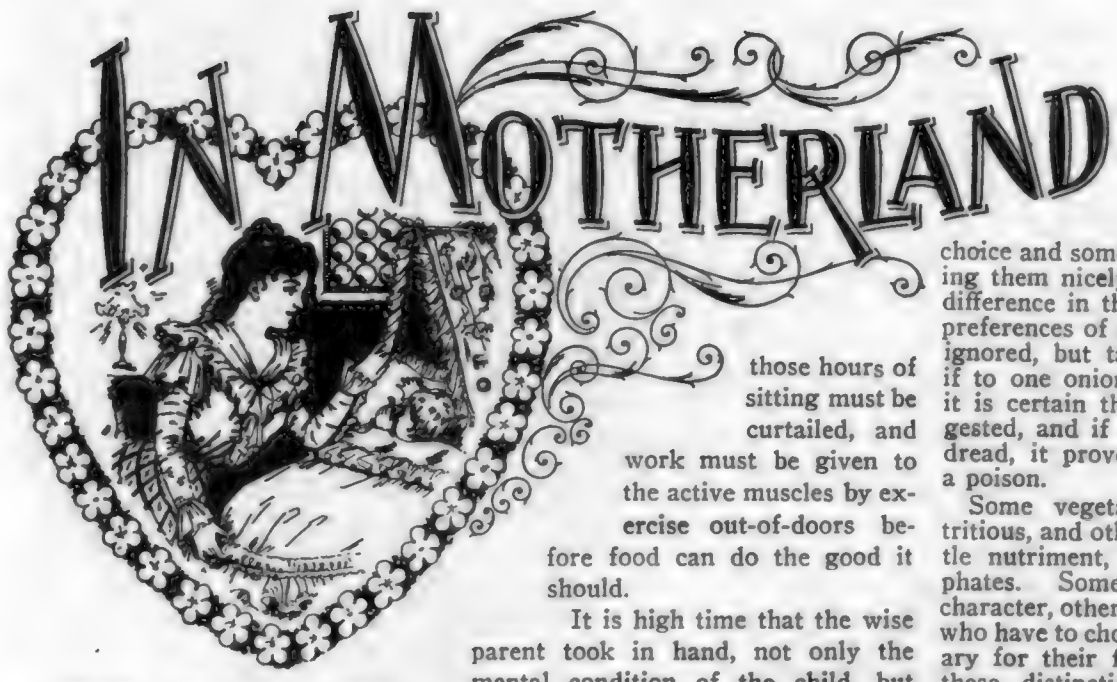
* * *

TO REMOVE RUST FROM WHITE GOODS.

Take a little muriatic acid in a basin or saucer, and warm it slightly by placing the basin in hot water. Then dip the stain into the acid for about a minute. This will dissolve the rust. The material must be well washed after having been dipped in the acid, first in clear water, then in a weak solution of soda and water to remove all traces. Oxalic acid may be used instead of muriatic acid, but more time is required, and it is not so effective in taking out old spots.

The same precautions are necessary in washing out this acid, as any acid dried in the fabric injures it. Leather, ink and fruit stains may be removed by the same process. If a delicately colored cotton fabric is stained with rust, place the spot over a deep basin partly filled with boiling water, and when it has become well moistened by steam touch the rust spot once or oftener with a tiny brush dipped in muriatic acid. The spot will disappear, but the stuff must at once be rinsed thoroughly several times in water containing a little soda or ammonia.





HINTS ON CHILDREN'S FOOD.

A CHILD is an egotist, and if there are weak places in the knowledge of those who should be his rulers be sure he will find them out. If to ignorance is allied over-fondness, the child's will conquers all the more easily, and he has no difficulty in persuading his guardian that only what he likes agrees with him. So, in place of a wholesome dietary of milk, bread and butter, eggs, vegetables and fruits, he gets savory meats and rich dishes, and the confectioner's becomes a frequently visited place. Habits of eating can be formed quite in infancy, for the baby is exactly like grown up people, in that there is nothing that he likes better than to have his own way, and so it happens only too frequently that the child rules, the mother obeys, and the doctor is discomfited. The will, entrenched early in wrong habits, is never overborne, and in later years it is an almost mathematical certainty that the pale, ill-nourished child will be the prey of epidemics, or become a wreck on the sea of intemperance.

The brain and the body are in close partnership, and, briefly stated, the contract between them amounts to this: What the brain demands, and expects the body to furnish, is a supply of pure blood obtained by an efficient digestion of good and appropriate food, and a constant intake of pure air; what the body stipulates for is a shortening of the periods during which, by command of the brain, its activities are held in check, and no opportunity is given it of throwing off the toxines that accumulate in the system.

To chain a child to a desk for three, four or five hours consecutively, and then expect it to have an appetite for food when no organ except the brain has had any chance of dispersing old tissues and making ready for new, is bad thrift, to say no more. If no facilities for assimilating and digesting the food are ready, of what use is it to give the child to eat?

A healthy appetite is the first requisite towards a good meal, and if good digestion is to wait thereon, those hours of sitting must be curtailed, and work must be given to the active muscles by exercise out-of-doors before food can do the good it should.

It is high time that the wise parent took in hand, not only the mental condition of the child, but physical conditions of food and dress. Biscuits and cakes and the promiscuous eating of sweets spoil the appetite for a substantial and savory meal when the time for that arrives, and hence the digestive powers are in no fit state to give attention to their work, and trouble is the result.

Many children, if left to themselves, would choose a meat diet and reject all vegetables. But the human being was not intended to be only carnivorous, but omnivorous, and the child should early be taught to eat a due proportion of vegetables and bread—that is, three-fourths of these to one of meat. Dr. Linkmyer says: "Many persons, knowing that there is a wonderful force in meats, will push upon a puny child a meat diet, when it should be known that only a sufficient amount—one-fourth of the daily dietary—is required to give enough nitrogenous material to supply waste and growth. The system of the child is depressed, and not able to oxygenize all the nitrogen, and it passes out in the form of uric acid, and in this way uric acid diathesis is often formed. There are idiosyncrasies in the appetite of the child that should be watched and broken up if possible; a depraved appetite is a sure sign of a depraved organism; a depraved organism makes a depraved brain-cell also; and unhealthy brain-cells furnish the material for an unhealthy mind."

Oatmeal is an exceptionally good food for children after their teeth have grown, but it is not the best of breakfast dishes unless a warm drink has been taken first to put the digestive organs into good humor for the day. A plate of porridge or rolled oats is, however, excellent as supper fare for the growing boy or girl, and should be given frequently. Milk should be an article of diet—a food though, not a drink—all through childhood's days. If an appetite is formed from the first of these staples, together with a relish for fruits, the carbonates of which will help in delicate children to oxydize the residue of meat and act also as a cleanser in their deficient liver action, there will not be much to fear from dyspepsia in later years.

The reason why a child is difficult to please in the matter of vegetables is often because these are so carelessly served; they are not appetizing, and the child's keen taste turns against them. A more varied way of cooking, a wider range in their choice and some trouble spent in dishing them nicely, would make all the difference in the world. The special preferences of children should not be ignored, but taken as signposts, for if to one onions are an abomination it is certain that they cannot be digested, and if to another celery is a dread, it proves to that one almost a poison.

Some vegetables are highly nutritious, and others, again, contain little nutriment, but abound in phosphates. Some are nitrogenous in character, others carbonaceous. Those who have to choose and prepare a dietary for their families need to know these distinctions. The legumes—peas, beans and lentils—abound in albuminates, as they furnish something for all parts of the organism; potatoes, parsnips, turnips, artichokes, beets and carrots are carbonaceous—or heat giving; and cabbage, cress, celery, lettuce, onions and leeks are not abundant in either of these qualities, but are valuable for their stimulating and antiseptic properties. It is easy to see that, by a judicious use of these varied materials, we can, day by day, supply all we need, and an inventive caterer can evolve the most satisfactory menus without much recourse to meats.

That the children's food should be simple in character no one denies, but the stock notion regarding what constitutes simple diet is apt to be very circumscribed. Milk puddings, eggs, a stew, or fish, with bread and butter and jam for tea, forms practically the child's bill of fare. Can it be called anything but monotonous? Though no condiments save salt are good for a young child, yet his taste is very appreciative of what is savory and nicely flavored. To many children starchy foods act as an irritant to the stomach, and when mixed with milk they form a material that will assuredly ferment and produce sickness. In such cases the rice, sago, tapioca, or what not should be added to light meat broth, and can be taken in this way when they would disagree as a pudding. Only the robust child can digest starch in milk.

Soups are capital food for school children, and they can be made to convey a large amount of nutriment in a most palatable form.

Stews, wherein vegetables enter largely in combination with a little meat or bacon, when slowly simmered and made thoroughly tender, are exceedingly wholesome; good boiled puddings of the suet order—jam roll, fig, plain plum, or raisin, etc., are very good, too; nor need sweets and cakes be utterly condemned when relegated to their proper time and place.

During the winter months extra nutriment is often needed by the growing boy and girl; the hardships of weather and the rapid metabolism that unusual cold gives rise to, demand more fuel on the fire. Sometimes it is impossible to supply this by increasing the amount of food eaten, because the digestive organs are not equal to the task, and the need must be supplied in another way. A great many people fly to cod liver oil at this stage, and force themselves to consume a certain quantity every winter; others, who cannot bring themselves to this effort, let things slide, and so become run down until, when at a low ebb, the doctor and druggist are called to the rescue.

Miss J. V. CONANT, Purchasing Agent,
215 West 34th Street,
NEW YORK.

LADIES ordering from or coming to the city and wishing assistance in their shopping will find it to their advantage to call upon me. **Special attention given to out-of-town customers.**

Oh! how novel and dressy
is the patented
Double Button Shirt Waist Fastener
Used by all the leading Shirt Waist Manufacturers.
Sold by Jewelers and Department Stores.
The very latest novelty of the new century
SOLE MANUFACTURERS
THE LAWTON SHERMAN CO.
62 Page St., Providence, R. I.
GENERAL AGENT
S. E. BALLARD, 110 W. 126th St., New York
Patented Aug. 22, 1899.

ARTISTIC DRESS PLEATING
...Manufacturer of fancy and plain **Accordeon, Side** and **Box Pleating.** Accordeon pleating done from 1 to 100 inches deep, in any goods, without *injuring* the colors. Orders by mail or express filled in 24 hours. No order too small or too large. Cheapest place in the city.
CARL RAABE
433 Grand St., N.Y.City

Tailor-Made Shirt Waists. We have made a specialty of custom tailored shirt waists for three years, and number among our customers some of the best dressed ladies in New York. We originate styles or follow customer's idea.

Dressmaking Department. Our dressmaking department is one of the largest in the city. Our designers are original, our cutters and fitters perfect, and our seamstresses the best. Evening and Bridal Gowns a specialty.

Uneeda Valet— Maxim: "Luxury at a minimum cost." We keep your clothes cleaned, and do small repairs for $16 per year. High-class ladies' and gentlemen's tailoring at popular prices. We clean, repair, press and dye ladies' and gentlemen's clothes. Satisfaction guaranteed. Give us a trial.

THE NEW YORK VALET, 12 E. 15th St.
T. C. MILLER, Mgr. Tel. Call: 1962-18th St.

The New Defiance
Button Machine
Will enable you to make your own buttons quickly, cheaply and satisfactorily.
Makes all kinds of covered and rim buttons; each stroke means a button.
Simple, powerful, durable.
Price, complete, with dies, block and cutters to make 18, 24 and 30-line covered and 24, 30 and 36-line brass rim buttons, $7.50.
We furnish vegetable ivory rims in black, blue, brown, drab and white.
DEFIANCE BUTTON MACHINE CO.

Mention PICTORIAL REVIEW when writing to advertisers.

GIRLS' FROCKS.

(Described on page 15.)

Correspondence

FOR the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to *Dress, Dressmaking, Millinery, the Toilet, Toilet Articles and Society Customs.*

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES.—The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

1st.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

2d.—All letters must give name and address of the writer, *not for publication*, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

3d.—Questions relating to dress should give personal description as to age, height, blonde, or brunette.

4th.—Answers cannot be sent by mail unless return postage is enclosed.

Mrs. S. H. R., Mo.—(1) The materials generally employed for graduating dresses are white lawn, organdy, white cloth or voile, and sometimes white silk, and the trimming is, of course, white, consisting of lace and satin ribbon. As the graduating exercises for which you wish the dress take place in March it would be more advisable to get a dress of silk and wool material like voile, *drap Eolienne* or a kindred fabric than of lawn, because this is apt to be rather cold on a March day. Organdy over a silk foundation is very suitable. Two very appropriate toilettes are shown in Figs. 154 and 155, page 6, March PICTORIAL. They are youthful and becoming and decidedly attractive. Only, instead of black velvet ribbon, we would suggest white. (2) Suitable garnitures for a light weight cloth are stitched taffeta straps, braid, and especially the new lacing effects. Narrow black braid with gold dots, or gold with black, is also very pretty.

J. P. H., St. John, N. B.—(1) There is no special manipulation necessary for putting the bands on skirts with a dip or curve in front. They are put on like every ordinary band, only in cutting the skirt care must be taken not to cut away the material from the hips, as that will cause the skirt to push up on the hips, and consequently in front also. If the skirt is cut correctly and the band adjusted carefully it will fit perfectly. (2) L'Aiglon collars that lap over are fastened with a small hook and silk loop.

Mrs. E. N., Syracuse.—A pattern that will be most suitable for your cloth skirt you will find in Fig. 389, page 13, March PICTORIAL. It is really one of the handsomest skirts for heavy material, being laid in inverted plaits stitched down at the top, and showing the new laced effect below the stitching. It is cut with eight gores and flares very gracefully at the bottom. A skirt like this is much more suitable for heavier grades of material than any that is plaited or gathered at the hips. Heavy material arranged in this way is apt to be very bunchy, and presents, consequently, a none too graceful appearance.

Miss Nellie J., Ore.—(1) Point d'esprit is a pretty material for an evening gown, but use belt of white. As the only bit of color have a corsage garniture of pink roses. Applications of lace are as much used as ever, and those of black Chantilly look well on point d'esprit. It is not correct to wear a high gown to a large dance unless it is absolutely necessary on account of physical defect or ill-health. (2) The yoke and undersleeves of a pink chiffon dance gown (which we would not advise if it can be avoided) make of white mousseline de soie, unlined, the yoke to fit smoothly without tucks or fulness. This makes the prettiest yoke unless real lace is used and made in the same way. If the only reason you do not wear décolleté gowns is because your neck is thin, it is foolish not to wear them, especially as you say they are becoming. If you are very thin wear a rather wide necklace, which is to lie in the hollow of the neck and not be tight around the throat. At a large dinner or dance high gowns are not appropriate. It is true that a yoke spoils the effect of an evening gown.

Mrs. J. S., Buffalo.—A tonic preparation for the hair, given by a noted specialist in matters pertaining to the preservation of beauty, is as follows:

Bay rum	1	quart.
Table salt	½	teacupful.
Castor oil	1	drachm.
Tincture of cantharides.	1	drachm.

This tincture is very stimulating and not oily enough to be disagreeable.

Subscriber, Del.—It is usual at large teas, or afternoon receptions, for the hostess, the guests invited to receive with her, and those who pour tea, to wear no hats. At informal teas in the country, however, one can do as one pleases. At all informal affairs, no matter what they are, dinners, weddings, teas, etc., a certain amount of latitude is allowed, individual taste is consulted, and there are no set rules—in this lies the informality.

Miss D. F., Winsted, Conn.—It is usual to have one's household linen marked with the maiden name, as it is supposed to be part of a bride's trousseau taken with her to her husband's house, but if you prefer to have your linen marked with your married name, have it so. In these matters there is no set rule, individual taste being all that is necessary to consult.

Miss L. S. C.—The following is a dainty menu for a luncheon to be given before a matinee:

Orange baskets filled with brandied fruits.
Oysters à la poulette served in pannikins.
Broiled chicken.
Green peas. Potato au gratin.
Sherry.
Lettuce salad in ring of tomato jelly.
Individual ices.
Marrons glacé. Fancy cakes.
Black coffee

If you have a polished dining table, use it without a cloth, putting a large centerpiece under the flowers, doylies under the bon-bon dishes and under the plates. If not, use a fine tablecloth with a large centerpiece. Decorate the table with a crystal or silver bowl filled with pink La France roses. If your dining room is bright and sunny, do not darken it, but put vases of pink roses on either side of the centerpiece where the candelabra usually are placed. If, however, your room is inclined to be gloomy, darken it completely, using candelabra with pierced silver plated shades, with pink lining edged with fringe.

Inquirer, Des Moines.—You should have bouillon, chocolate, tea and coffee, although you may omit the coffee if so desired; lettuce sandwiches, patté sandwiches and brown and white bread sandwiches, croquettes, oysters and chicken salad; ices, charlotte russe and fancy cakes. This is not of necessity an expensive menu, and you can add to it or take away from it, although the latter would be a rather dangerous experiment, but if you do not wish to have croquettes and oysters, you can have either one or the other. If you wish to have some wine, a punch is the nicest beverage you can have. Champagne is not at all necessary, and many people omit even the punch, for more reasons than one.

Miss D. B.—There is nothing prettier or more graceful than crêpe de Chine for evening gowns. White crêpe de Chine makes a handsome as well as a simple bridal gown.

Largest House in New York City.

SEVEN STORIES OF

Dressmakers' Supplies

LATEST NOVELTIES.

Dress Trimmings, Silks, Velvets, Laces, Veils, Jets, Buckles, Linings, Buttons, Passementeries.

Cheapest House in U. S.

It will pay you to give us a call.

Max Mandel,

74 Hester St., NEW YORK.

Telephone—2194 Spring.

FREE TRIAL

Death to Hair—Root and Branch.

New Discovery by the MISSES BELL.

A Trial Treatment FREE to Any One Afflicted with Hair on Face, Neck or Arms.

We have at last made the discovery which has baffled chemists and all others for centuries—that of absolutely destroying superfluous hair, root and branch, entirely and permanently, whether it be a mustache or growth on the neck, cheeks or arms, and that too without impairing in any way the finest or most sensitive skin

The Misses Bell have thoroughly tested its efficacy and are desirous that the full merits of their treatment, to which they have given the descriptive name of "KILL-ALL-HAIR," shall be known to all afflicted. To this end a trial will be sent free of charges, to any lady who will write for it, and say she saw the offer in this paper. Without a cent of cost you can see for yourselves what the discovery is; the evidence of your own senses will then convince you that the treatment, "KILL-ALL-HAIR," will rid you of one of the greatest drawbacks to perfect loveliness, the growth of superfluous hair on the face or neck of women.

Please understand that a personal demonstration of our treatment costs you nothing. A trial will be sent you free, which you can use yourself and prove our claims by sending two stamps for mailing.

THE MISSES BELL,

78 and 80 Fifth Avenue, - - New York.

A TRIAL FREE

Mme. A. Ruppert's "LIFE TO HAIR."

New Discovery is a Guarantee Against Baldness.

Absolute Cure for Dandruff, Scaly and Diseased Scalps.

Growth of Hair Guaranteed.

It is well known that hair tonics are not sufficient in themselves for a perfect treatment of the hair; with this fact in view Madame A. Ruppert, New York's leading Complexion and Hair Specialist, has for years been giving a large portion of her time to the discovery of a treatment that would actually stop falling hair, and produce a growth of hair in any instance where the root of the hair was not entirely dead. She has accomplished this, and can conscientiously state that her new treatment for the preservation and growth of hair, which she has named **"Life to Hair"** treatment, is far superior to anything yet known.

Madame Ruppert guarantees that the treatment is not only harmless, containing no poisonous ingredients, but is a most pleasant, agreeable and safe treatment. In order to convince the many thousands who are suffering from thin hair and diseased scalps, she voluntarily offers to send to any of these on receipt of four cents in stamps a trial of the **Life to Hair** treatment; which will be sufficient to show you its great merits. Send in your request with two two-cent stamps promptly for a free trial and you will be well repaid. Address

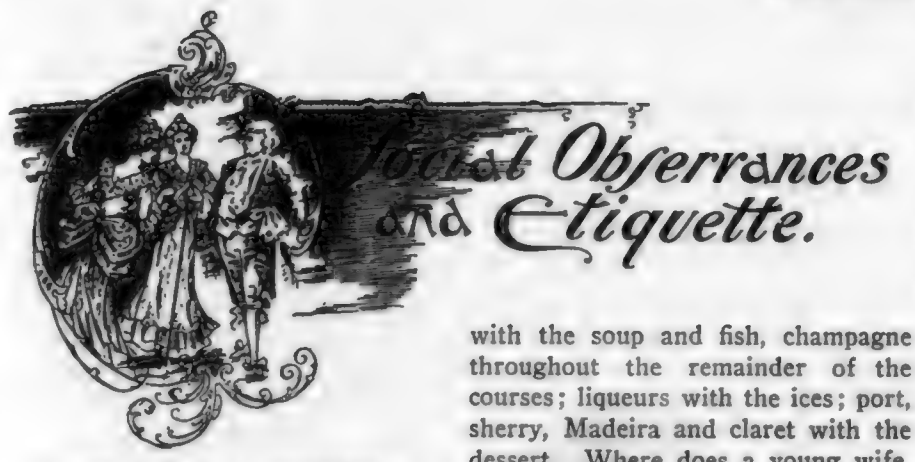
MME. A. RUPPERT,

6 & 8 East 14th Street, New York.

Mention PICTORIAL REVIEW when writing to advertisers.

GIRLS' DRESSY FROCKS.

(Described on page 15.)



GIVING SMALL DINNERS.

IT may be of service at the present moment to not a few of our readers and correspondents in reference to giving small dinners to learn to what extent they may vary the existing rules of etiquette which govern this particular form of hospitality.

Many people are under the impression—to judge from the questions that reach us—that unless they are able to follow the conventional lines in which dinner parties are given it would be a social mistake to enter the lists. This it is that deters a large number from entertaining in the modest manner that their incomes and households admit of, and which would be quite agreeable to their more wealthy acquaintances. To dine out constantly and to offer no return of a like nature appears churlish when it is known that small dinners in accordance with the means at command might readily be given. Some people refuse dinner invitations altogether, not caring to be under obligations which they cannot repay; others accept at the risk of being considered —if living in the country—"bad neighbors," or, if in town, of being voted somewhat mean or somewhat indifferent.

The conventional or stereotyped form of dinner, from which so many shrink through fear of not being able to carry it creditably through, is a dinner of eight courses, and a "good plain cook" can hardly be expected to rise to the occasion; her mistress cannot venture to reduce the number of courses, fearing to transgress the etiquette of dinner-giving. The *hors d'œuvres,* for instance, she thinks her men guests could not dispense with; soup she knows to be an imperative necessity, fish also; and would it be a dinner without one or two *entrées.* She knows she must have a roast; it is, in fact and in word, the *piéce de resistance.* The so-called "second course," she has always understood, must follow the joint as a matter of course. A choice of sweets is inevitable, and the savory is even more important to the taste of her men guests. Ices before dessert she has an idea *might* give way: but the dessert must be up to the mark as a show of fruit, even if but little eaten by her guests. The wines, again, she knows considerably increase the total of expense, if given according to the received style of liberal hospitality. White wines, Sauterne or Chablis, with the *hors d'œuvre,* hock, sherry or Burgundy with the soup and fish, champagne throughout the remainder of the courses; liqueurs with the ices; port, sherry, Madeira and claret with the dessert. Where does a young wife, whose husband has but a limited income, dare to draw the line in the menu? As a girl in her father's house, dinners were given after this fashion and no others, and she has been taught to think it very unconventional to deviate in the smallest degree from the foregoing style of dinner. Her husband agrees with her. He thinks the wines might be less numerous, perhaps, but the menu *must* stand.

Against following helplessly in the wake of this established dinner code many ladies have struck out manfully, and give small dinners in accordance with their possibilities, with the capabilities of their small households, and within the limits of their restricted incomes. They reduce the regulation menu to one-half of its original length without a blush of false shame. They do not hesitate to dispense with expensive wines, and their guests are not the less pleased that they have been invited to a small and unpretending meal. Everyone is more or less aware of the strength of their friends' households, and in the matter of dinner giving it is this fact, namely, the domestic question, that bars the way, and that prevents smart dinners being given rather than the actual cost of the food required. The service throughout a dinner, the cooking, the serving and the waiting at table are the rocks ahead, and thus it behooves a hostess to minimize the chance of failure by making the strain in each direction as little felt as possible. The shorter the menu the easier is this effected.

Thus a small dinner for six or eight guests might consist of soup, fish, one entrée, a roast, no game or poultry in second course, one sweet, one savory. In some cases an entrée is dispensed with, and the joint follows the fish, and the savory shares the same fate as the entrée, a second sweet sometimes taking its place. In the country, in remote districts, fish is often difficult to obtain, and therefore it is frequently left out of the programme. Some little discretion is required when ordering and arranging a small dinner, that the cook may only be asked to do exactly what she can do well, always remembering that it matters not how simple is the entrée providing it is good of its kind, and the same as regards the sweets.

One word concerning the wines given. Many do not attempt to give champagne at small dinners, but give hock, claret and sherry, and at dessert the two latter only. Also an expensive dessert is not attempted, and a very moderate display is consequently made. So few people really care for fruit after dinner that its absence is not considered a loss, but rather a gain. We may add that mineral waters—notably Apollinaris water—are one and all largely drunk at dinner parties in preference to champagne, and therefore they are always forthcoming to meet the very general demand for the same.

* * *

CORRESPONDENCE.

Mrs. J. D., Wis.—A formal breakfast is exactly the same style of entertainment as a luncheon, with only a very slight difference in the menu that is furnished and in the fact that it is given an hour earlier. You will therefore wear exactly the same costume that you would to a luncheon. A formal invitation means that it will be a formal entertainment, and consequently you must wear an appropriate costume, such as a smart reception gown. You might wear, with perfect propriety, a cloth gown, provided that it is made in some elaborate fashion. You must, of course, wear a hat or bonnet, and some jacket or wrap that you can take off, for formal breakfasts last quite a while, and you would find it quite too warm to wear an outside garment like a jacket.

Miss Mabel D., Pa.—(1) If any one takes the trouble to write you a letter of congratulation or of condolence, it would certainly seem as though you might return the compliment by answering the letter with a note, but it is not absolutely necessary so to do. You can send a card without anything written on it, or, in the case of a letter of congratulation, you can write in the corner of the card, "With many thanks." In case of a letter of condolence you can say, "With thanks for your kindly sympathy." (2) It would be much more courteous for the lady to offer the the gentleman some of the candy. He will be even more courteous if he declines to avail himself of the offer. (3) If the gentleman finds it impossible to put on his coat himself, there is no reason why you should not offer him a helping hand, but most men prefer to put on their coats themselves, unless there is some man at hand to help them.

Mrs. K. D. G., Philadelphia.—It is certainly not customary to offer refreshments to any gentleman making an evening call; in fact, it would be quite against all rules of etiquette so to do. An evening call is more or less formal affair and should be regarded as such.

Miss J. A. D.—After the father has given the bride away at the church altar he steps back into the first pew on the left with the mother, until the ceremony is completed. The immediate family of the bride follow directly after the bridal party before the guests, when leaving the church.

ALPHA VENTILATING DRESS SHIELD.
"IT'S IN THE FLUTING"
Pats. MAY 29, 1894. 1896.
Lightest, most substantial, retain their shape; absolutely odorless, washable. Price, 25 cts. per pair, postpaid.
SPECIALTY SUPPLY CO.,
Room F, 1131 Broadway, New York City.
Send stamp for catalogue of "Sanatory Rubber Necessities."

Artistic Dressmaking.
Fifteen years designing and making artistic dresses. French forelady in the largest houses. Now catering to select and particular city and out-of-town ladies.
Effective Creations.
Perfect Fit.
Evening and ball gowns my specialty. Work finished when promised. Prices reasonable.
French Dressmaking Parlors,
57 W. 26th St., R. 105.

NEW YORK SHOPPING FREE.
To Ladies living away from New York, and who care to have the advantage of purchasing where latest styles and special sales are offered, I wish to state that for the commission allowed me in the shops I fill promptly orders by mail for Personal and Household articles of every description. Good taste and care guaranteed in the selection of every article. Samples sent. As Express Companies decline collecting amounts less than $5.00, all such orders must be paid for in advance. Remittance should be made by Money Order or Draft on NEW YORK. No cheques.
MISS G. CATE, 22 East 16th St., New York.
We refer to publisher PICTORIAL REVIEW.

Telegram from Russia:
"SEND TO ANITCHKOFF PALACE, ST. PETERSBURG, IMMEDIATELY ANOTHER CASE OF VIN MARIANI FOR HER IMPERIAL MAJESTY, EMPRESS OF RUSSIA."
Ordered by the Court Physicians.
VIN MARIANI
(MARIANI WINE)
WORLD FAMOUS TONIC.
Prominent People Everywhere Use It.
Sold by all druggists. Refuse substitutes.
Mariani & Cook, 52 W. 15th St., New York, publish a handsome book of indorsements of Emperors, Empresses, Princes, Cardinals, Archbishops and other distinguished personages. It is sent gratis and postpaid to all who write for it.

Thierfeldt's Improved Accordion Plaiter.
The only Plaiter on the market that makes more than one style of plaiting without the use of extra apparatus.
Improved (American) Accordion, French Accordion, and Pineapple Plaits can be made on our Accordion Plaiters. Guarantee and directions with each Plaiter.
N. Y. Dress Plaiting Co.
Manufacturers of
THIERFELDT'S IMPROVED ACCORDION PLAITERS,
143-145-147 East 23d Street,
NEW YORK.
All the different designs of Fancy Art and Graduated (Sun) Plaits can also be made on our Accordion Plaiter, but requires different apparatus, which can be purchased from us at but a little cost.
From $1.50 up.

Mention PICTORIAL REVIEW when writing to advertisers.

GIRLS' CLOTH DRESSES.

(Described on page 15.)

BEWARE OF TRAPS!

(Continued from page 9.)

for leaving his friends and return to town.

Suddenly he came upon the poor dog in the trap, and soon after he was in his turn discovered by the girl herself.

The meeting was trying to the Major. He could not speak to her as usual. He felt she must be all to him or nothing, and could only keep himself in hand by being cold and formal.

On nearing the house Mabel turned and took the dog gently from his arms.

"This will be our last walk, I expect, Miss Vane. I am leaving for town this afternoon," said the Major.

"Leaving here!——this afternoon ——!" replied Mabel, her face growing very white. "But your leave ——it is not up yet, is it?"

"No, not for some time, but I am going to volunteer for South Africa."

"South Africa——You!"

"Yes. I hear you have a cousin out there, perhaps I can be of some use. Can I take anything out for you?"

"You are very kind. I think not —not for me at least, but perhaps Ida would like to avail herself of your kind offer."

"Ida?" questioned the Major. "Your great friend you told me about, who is away?"

"Yes, she's engaged to my cousin. Poor girl! it is a terribly anxious time for her."

"Why——Mrs. Raymond told me that he was engaged to you!" exclaimed the Major.

"Mrs. Raymond said so! You must be mistaken! Mrs. Raymond knows quite well of their engagement. Why, it all happened when they were staying with her!"

"Whatever could have been her motive in telling me a lie like that?" said the Major, with some heat.

"I can't tell, unless——"

"Unless what?"

"Well——perhaps she did not like to see you so much with me," said the girl, who had not been so blind as he.

"Why, you don't mean—— Well, never mind. If only I could be always with you!"

"But you leave to-morrow?"

"Dear Mabel, the war is almost over, and I am not really wanted."

"Yet you were going?"

"Yes, because I dare not stay after I heard you belonged to someone else. Since that's not true, tell me, shall I stay?"

"Stay? Surely!" she replied, smiling happily.

"Will you promise to belong to me then, if I stay, darling? Come to me," he said, as he held his arms out imploringly.

"We must both come then," she said, looking at the dog in her arms, who gazed at them with a canine smile on his cute little face.

"Come," he repeated.

WOMEN OF ALL NATIONS.

(Continued from page 11.)

the Oriental—she smokes cigarettes, drinks tea and eats sweets all day. Naturally this mode of living soon brings on an uncomfortable embonpoint and makes her just the reverse of elegant. She uses paint and powder to excess, and blackens her teeth. Her tresses are covered with a turban of silk or velvet heavily spangled with gold, and she decks herself with jewels like an Indian idol, while on her left shoulder she wears a miniature edition of the Koran framed with pearls.

One could say of these two types of femininity just what a certain well-known humorist said of the French and the Arab: "Put a Slav and a Tartar into the same saucepan, boil them for three days and you will still have two separate extracts."

* * *

A CURE FOR SLEEPLESSNESS.

Sleeplessness is generally due, not to physical strain, but to mental overwork and worry.

The best cure for insomnia is exercise in the open air. When you find that you can't sleep get up at once, dress and go for a long walk. It will be much better than to lie in bed and keep tossing about.

When you get back from your tramp the bed will feel good and sleep will come quickly to the tired body and brain.

Don't walk along, however, in a lazy, half-hearted fashion. Go at a brisk half trot. Expand your chest, stretch your legs, breathe steadily and get your blood purified by the exercise of your whole body.

And don't think about the things that have worried you during the day. Try to give your mind some new food.

* * *

VEILS AND RED NOSES.

Women who wear veils in winter frequently suffer from redness of the tip of the nose and the cheeks. This is not due to any draught of cold air, as the heavier the veil the worse the condition. It is due to the roughness of the threads of the veil, and to abstraction of warmth by the veil from those parts of the face with which it comes immediately in contact. The blood is thus drawn into these parts, and the capillaries become over-distended. On the cheeks the area of redness is limited to the points of separation of the veil from the skin. The condition is naturally increased upon entering a warm room.

SILK SHIRTWAISTS.

Silk shirtwaists are shown in a variety of most beautiful styles, and are more elaborate in the matter of design and trimming than any that have gone before, and call forth the most enthusiastic admiration. A specialty is made of soft silks like peau de soie, Louisine and chameleon, and then follow the different grades of taffeta. Light soft shades predominate, and black and white combinations are abundantly in evidence.

Trimmings are wonderfully rich and consist of Persian bands, gold lace and braid, buttons of all shapes and materials, chenille and velvet bows, fancy ornaments of gold, crochet rings, etc., etc.

The bodies of the waists are composed of tucking, hemstitching, cording and small box-plaiting, the latter often showing several rows of stitching.

Collars carry a good deal of trimming. The crush collar seems largely favored, not alone on account of its beauty, but because it is so comfortable.

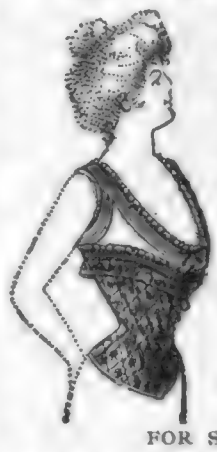
Crêpe de Chine in all light, delicate tints, such as blue, pink, corn, green and white, will be used for dressy summer waists. Those on view now are soft and dainty, and are trimmed with fine lace and fluffy jabots. Gold tissue crush belts and collars add greatly to the beauty of these exquisite garments.

'My dear Dora, you are like a rumor," said a husband to his wife. "How so?" she inquired. "Because you are always flying around the city."

FIG. A 100.—CORCELETTE SKIRT.
Medium Size, $1.00. Cut to Measure, 50c. extra.

The "Bon Ton" Corset

THE CORRECT NEW STRAIGHT-FRONT



It gives an ideal roundness and curve to the waist, and develops a classic form and graceful carriage. The system of measurement brings the waist line below the diaphragm, as nature intended it, thus giving the vital organs free play. Light, flexible, durable, it is valued alike for health qualities and beauty of form.

PRICE

$2.50 and $4.50

FOR SALE BY

HANNIFIN, 141-147 Wisconsin St. MILWAUKEE

HAY'S
WATER-PROOF
DRESS
BINDING
THE REAL PROTECTOR FOR SKIRTS
It is a facing as well as binding, has
NO CORD
and yet a beautiful cord edge finish (patented).
The genuine has Hay's on every yd, take no other.
For free sample write to
HAY'S WATERPROOF BINDING CO.
605 BROADWAY, NEW YORK.

It's Silky, and doesn't Rub the Shoes.

ALL OTHER BRUSH BINDINGS

are inferior looking when compared with New Century. It gives a pleasing appearance to the bottom of a skirt, and is especially popular with the high-class dressmaking trade.

Sold at all Dry Goods Stores.
Samples for comparison free.

THE R. R. APPLETON CO.
Importers and Manufacturers,
78 Franklin Street, New York.

Mention PICTORIAL REVIEW when writing to advertisers.

MISSES' FROCKS.

(Described on page 15.)

THE APPLE OF PARIS

THE CARE OF THE HAIR.

THE value of a beautiful head of hair is prehistoric. Nations have differed in their standards of the beauty of every feature of the face; they have agreed always, apparently, as St. Paul says, "If a woman have long hair it is a glory to her."

Baldness, unless the hair roots are absolutely dead, can be cured. Who will say that a new growth of hair will not repay the time and patience required in producing it.

The hair roots are like those of a tree, capable of being coaxed back to life and strength so long as there is anything to work upon. Of course, once really dead, it is useless. When the hair falls out after a long illness or from grief, care, anxiety, or from too profound study, the best course is the heroic one—cut off what remains. Then wash the hair with soap and water every other day, rinsing and drying thoroughly and applying twice each day the following hair tonic:

Phenic acid, 2 grammes; tincture of nux vomica, 7½ grammes; tincture red cinchona, 30 grammes; tincture cantharides, 2 grammes, cologne, 120 grammes; almond oil, 120 grammes. Rub well into the scalp twice a day as long as required.

Properly speaking, one should not grow gray until long after middle age. In this country, however, it is almost the exceptional man or woman who passes the thirty-fifth year without a discovery of a silvery hair or two among the brown or gold.

Gray hair at this age certainly seems premature; its progress may be arrested, but in my opinion, which is founded on years of study and experience, nothing has so far been invented which will restore the hair already silvered.

Gray hair can only be changed in color by a dye or stain. Some of these dyes are effective, and many are relatively harmless, etc. I do not advise the use of dyes, not restoratives, etc., but to those who differ from me in my views I give the benefit of several formulas, which are considered the best known to science.

The vegetable hair dyes are quite inoffensive. Unfortunately, however, they fade very soon, and the color they impart to the hair is, as the French say, "doubtful"—that is to say, one cannot to a certainty count on the exact shade. The best of all the vegetable hair dyes is henna, which is the preparation used to create the Titian red hair now so much in vogue.

The henna may be reduced in strength until it produces the shade desired. It will stain the skin and scalp, but such stains are readily removed if washed at once with soap and water, without in any way affecting the color the henna has given the hair. In Turkey the henna is rubbed into the hair in the form of a paste. A decoction may be made at home by simply brewing the leaves as one would tea.

To produce the various shades of brown the following is the best stain known. It is the basis of most of the restorers, etc.:

Pyrogallic acid, ¼ ounce; distilled water, hot, 1½ ounces; dissolve, and when the solution has cooled gradually add of rectified spirits ½ fluid ounce.

It may be made weaker or stronger, as desired.

Years ago a celebrated hair restorative was analyzed in a laboratory in Paris. It was advertised as possessing qualities little short of miraculous. It proved to be a decoction of walnut shells scented with oil of rosemary. This is really one of the oldest of hair stains, and is readily made as follows:

Make a strong decoction of green walnut shells and water. Add enough alcohol to preserve it, also a few bruised cloves. Let it stand for a week and filter. Lighten the color by adding water. Recollect that the walnut shells will stain the scalp, which must be immediately washed before they become set.

For producing golden hair the safest and best agent is peroxide of hydrogen.

To produce any shade of golden hair, pour a little peroxide of hydrogen into a saucer. Apply with a soft tooth-brush evenly, to the roots only. The hair must be perfectly clean and quite dry.

I may say now that I know of no such bondage as the use of any of these hair dyes or stains entails, and I advise against entering upon such slavery in every case, but there are women who are determined to have hair this or that shade, and to such I give the benefit of the best and safest means for attaining their desires. Before applying any of the above cosmetics the hair should be carefully washed and freed from all oily substances. Use the following shampoo for this purpose:

Take one cake olive oil soap, melt it in a quart of boiling water, add one tablespoonful of common washing soda, mix thoroughly and let it stand. It will jelly. Take of the jelly for each shampoo a heaping tablespoonful; add five or ten drops of ammonia, also about a teacup of warm water. Wet the head thoroughly with pure warm water before applying the shampoo, then rub the soapy mixture thoroughly into the scalp all over the head. Next rinse several times until all the soap has been washed out.

Never permit a hairdresser to "prepare," as they term it, hair for a change of color, be it auburn, brown or any other shade, by first bleaching it. Bleaching means taking all the coloring matter out of it—the vitality of the hair goes with the color—and frequently bleaching will rot the hair and utterly destroy the texture.

For falling hair, and indeed for baldness, any of the preparations made from cosmoline or vaseline may be used successfully. The active principle of cosmoline is coal, than which, properly used, nothing is better as a hair grower. The following is a good vaseline formula:

Yellow vaseline.....	50 grammes.
Cocoanut oil.....	30 grammes.
Gallic acid.....	6 grammes.
Essence rosemary.....	12 drops.

Rub well into the hair every night.

It is a mistaken idea that washing the hair frequently is injurious to it. On the contrary, cleanliness has never been other than healthful.

Scurf or dandruff, unless in a most aggravated form, is not a disease. It is the result of neglect, or, in plain English uncleanliness of the scalp. I will cure any ordinary case of dandruff by perfect cleanliness of the scalp. Scurf, or furfura, is a natural and healthy formation, and very frequently it is produced by rapid growth and very luxuriant hair. You may prevent dandruff from accumulating, but you cannot prevent its formation. When the scurf is excessive, despite great cleanliness, it denotes an unhealthy condition of the scalp. Try the following in such cases, but always in conjunction with very frequent washings, with plenty of rinsing:

Extract of rosemary.....	1	dram
Tincture of cantharides...	1	dram
Solution of carbonate potassium	1½	drams
Distilled water.....	4	fl. oz.

Apply with a small, soft sponge daily.

A Skin of Beauty Is a Joy Forever.

DR. T. FELIX GOURAUD'S

ORIENTAL CREAM, OR MAGICAL BEAUTIFIER,

Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. On its virtues it has stood the test of 53 years; no other has, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day. **GOURAUD'S POUDRE SUBTILE removes superfluous hair without injury to the skin.**

FERD. T. HOPKINS, Prop'r, 37 Great Jones St., N. Y.

For sale by all Druggists and Fancy Goods Dealers throughout the U.S., Canadas and Europe.

Also found in N. Y. City at R. H. Macy's, Wanamaker's, and other Fancy Goods Dealers.

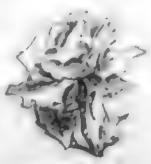
☞ Beware of Base Imitations. $1,000 Reward for arrest and proof of any one selling the same.

SUPERFLUOUS HAIR.

To **remove** hair—use a dissolver, or, better yet, use a razor. Both have same effect.

To **kill** hair growth—investigate our common-sense, home treatment. Kills by **absorption.** Simple, inexpensive. No pain, no scars. Circular, plain, sealed wrapper, on application.

The Monogram Co., 111 Pearl St., New York.



Crushed Roses.

For producing Ruby Red Lips and imparting a Rosy Red color to the cheeks. It gives the complexion the delicate and natural tint of the Rose. Perspiration will not affect it. Delicately perfumed. Contains medicinal qualities and is the best preparation on the market. Guaranteed harmless. Price, 25 and 50 cents by mail. **J. de Mouth et Cie,** 63 Park Place, New York City.

THE BEST!

COLGATE & CO.'S

Dainty Antiseptic

Talc Powder.

Exquisite perfume; handsome pink box, with sprinkler top.

Large Size, 25c., Postpaid.

Specialty Supply Co., Room N, 1131 Broadway, New York City.

RATH'S

Sulphur and Tar Soap

Positively cures Dandruff, Eczema and all Skin Diseases.

Sold at all Druggists', or RATH MEDICATED SOAP CO. 57 W. 16th Street, New York.

RECORDS GRAPHOPHONES, PHONOGRAPHS, AND SUPPLIES **EXCHANGED**

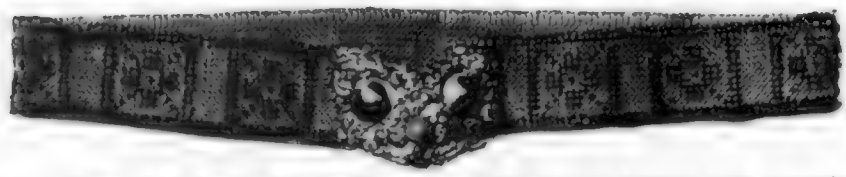
Do you want a larger or later machine, up-to-date in every respect? Do you want a larger horn to improve the volume of sound? Do you want a cabinet or carrying case for records? Do you want NEW, up-to-date records for the ones you have tired of? Write us for prices on what you want. We carry the largest stock in New York. New goods. (No second-hand records sold.) Right prices and easy payments if desired.

P. R. BARKELEW & KENT, 26 West B'way (near Barclay), N. Y. City. "Everything for a Talking Machine."

ABSOLUTELY FREE!

HANDSOME PREMIUMS GIVEN AWAY!
A New and Attractive List Free for Subscriptions!

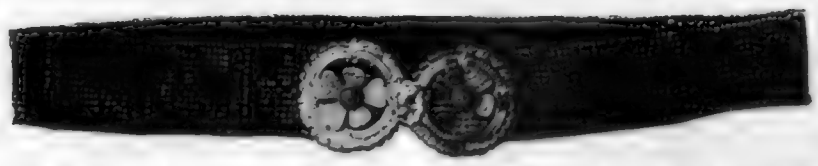
New Belts and New Umbrellas for Spring and Summer.



No. 112.—**Belt,** gold braid, blue metal beads. Gold buckle studded with turquoises. Free for THREE subscriptions to PICTORIAL REVIEW.

No. 111.—**Belt,** gold braid, dark-blue metal beads. Gold buckle with turquoises. Free for THREE subscriptions to PICTORIAL REVIEW.

No. 124.—**Belt,** silver braid, gold beads. Handsome gold buckle. Free for FOUR subscriptions to PICTORIAL REVIEW.

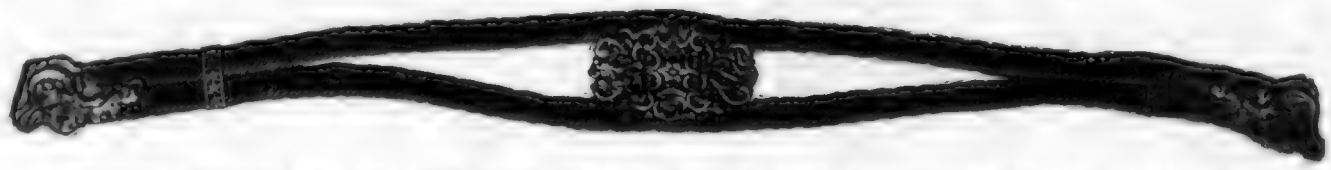


No. 123.—**Belt,** black webbing, gold beads. Gold buckle with coral. Free for THREE subscriptions to PICTORIAL REVIEW.

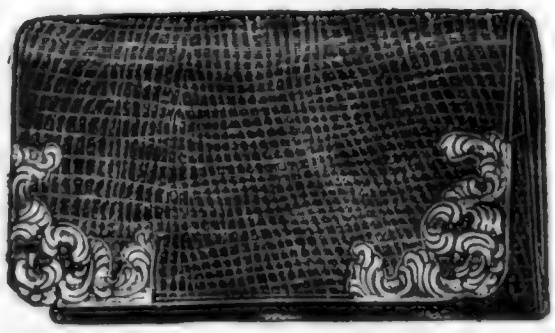
No. 116.—**Belt,** gold braid, iridescent dark-blue metal beads. Handsome gold buckle. Free for THREE subscriptions to PICTORIAL REVIEW.

No. 114.—**Belt,** silver braid, gold beads. Buckle in snake design with turquoises. Free for FOUR subscriptions to PICTORIAL REVIEW.

Another style of handle, Ivory, Pearl or Partridgewood, for silk serge umbrella, black and all colors, rolled gold knob or silver trimmings. Free for TEN subscriptions to PICTORIAL REVIEW.



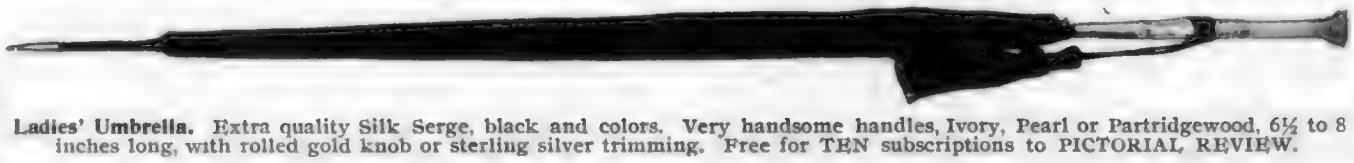
Handsome Aluminum Belt, with slides, buckle and clasp. Free for FIVE subscriptions to PICTORIAL REVIEW.



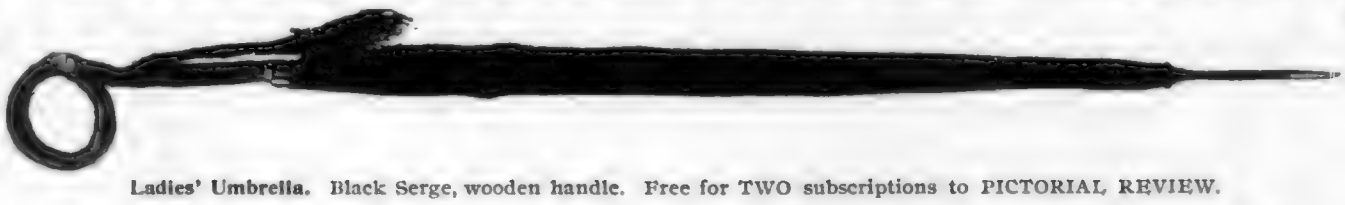
Sterling Silver Mounted Lizard Pocket Book. Free for TEN subscriptions to PICTORIAL REVIEW.

India Seat. Any wood desired. Free for THREE subscriptions to PICTORIAL REVIEW.

Gentlemen's Umbrella. Black Serge, wood handle. Free for TWO subscriptions to PICTORIAL REVIEW.

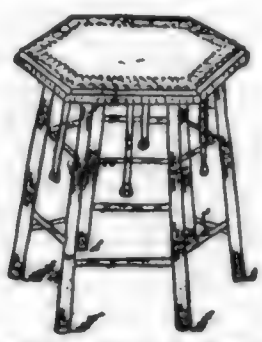


Ladies' Umbrella. Extra quality Silk Serge, black and colors. Very handsome handles, Ivory, Pearl or Partridgewood, 6½ to 8 inches long, with rolled gold knob or sterling silver trimming. Free for TEN subscriptions to PICTORIAL REVIEW.



Ladies' Umbrella. Black Serge, wooden handle. Free for TWO subscriptions to PICTORIAL REVIEW.

Ladies' Umbrella. Black Union Taffeta Silk, wooden handle with silver trimmings. Free for FOUR subscriptions to PICTORIAL REVIEW.



Bamboo Stool. Free for THREE subscriptions to PICTORIAL REVIEW.

Sterling Silver Mounted Seal Pocketbook. Free for FOUR subscriptions to PICTORIAL REVIEW.

Sterling Silver Handled Button Hook. Free for ONE subscription to PICTORIAL REVIEW.

Ladies' Umbrella. Silk and cotton mixed, hardwood handles. Can be had in all colors. Free for EIGHT subscriptions to PICTORIAL REVIEW.

The House Wife

CHICKEN PREPARED IN MANY WAYS.

CHICKEN SOUP.—Cut up a large, fine fowl which need not be young or tender so long as it is juicy, and wash the pieces in cold water. Take half a dozen thin slices of ham—cold boiled will do—and lay them in the soup-pot with the pieces of chicken. Season with a very little cayenne, nutmeg and a few blades of mace, but no salt, as the ham will make it salt enough. Add a head of celery split and cut into long bits, and a quarter of a pound of butter divided and rolled in flour. Pour over these three pints of milk. Set the soup-pot over the fire, and let it boil slowly until the chicken is very tender. Then strain, add some chopped parsley and serve.

CHICKEN SOUP WITH RICE.—Boil a fowl in three quarts of water until the liquid is reduced to two quarts. Strain and add one teacupful of well washed rice, a small onion, a stalk of celery and pepper and salt to taste. Cook very slowly for two hours, allowing the liquid to simmer, not boil; then add one quart of milk which has just been allowed to come to a boil, and one tablespoonful of butter.

SMOTHERED CHICKEN.—Singe a chicken, split it down the back, wipe thoroughly with a damp cloth. Salt and pepper well, then cover with butter and dredge both sides with finely powdered, dry bread crumbs. Place in a baking-pan, the inside down; cover with another pan and cook in a hot oven for twenty-five minutes. Remove the top pan and let the chicken brown for five minutes. Then serve with a garnishing of parsley. This is an excellent way to cook a chicken that is somewhat tough, for the baking renders it very tender.

CHICKEN PIE.—Cut one four-pound fowl into pieces and put it in a saucepan with three pints of water, one tablespoonful of salt, one-quarter of a teaspoonful of pepper, one tablespoonful of onion juice, and a bouquet of sweet herbs. Let it come to a boil, skim and set back on the range where it will simmer for one hour and a half. Then take out the chicken with a skimmer, and boil the liquid for fifteen minutes; skim off the fat and take out the bouquet. Put three tablespoonfuls of butter in a frying-pan, and when hot add three tablespoonfuls of flour and stir until smooth, not brown. Now pour in the water in which the chicken was boiled and cook for ten minutes. Beat up two eggs with one spoonful of cold water and add to the gravy. Put the boiled chicken in a deep earthenware dish, and pour the gravy over it, lifting each piece so that the gravy may run to the bottom. Set the chicken and gravy away to cool and prepare the paste as follows: Put one pint of pastry flour, one cup of butter, half a teaspoonful of salt and a teaspoonful of sugar in a chopping bowl. Chop all together until the butter is thoroughly mixed with the flour; then add half a coffee cup of ice water and continue chopping. Sprinkle the pie board with flour; turn the paste on it and roll into a flat piece. Place it in a pan on the ice, and as soon as it is hard roll out a covering for the dish in which the chicken is. Have the covering about a quarter of an inch thick. Make the cover a little larger than the dish, so that the edges can be turned in. A second layer of dough, slightly thinner than the first, should be put over the dish, and the whole baked for one hour in a moderate oven. If liked, a quarter of a pound of fat salt pork or ham can be cooked with the chicken and baked in the pie.

CHICKEN TERRAPIN.—Put into a saucepan the meat of a cold chicken cut in small slices, with half a pint of cream or stock, and when it comes to a boil stir in the following mixture: Two tablespoonfuls of butter rubbed into a smooth paste, with a tablespoonful of flour and the yolks of three eggs, a teaspoonful of dry mustard, a little cayenne pepper and salt, all mixed with a little cream or stock. Let it simmer a few minutes (not boil), and when ready to serve stir in a large wineglass of Madeira.

CURRIED CHICKEN WITH RICE.—Cut up fine two large onions and put them to cook in a saucepan with three-quarters of a cupful of butter until brown. They should be stirred constantly. Add to them one three-pound chicken cut into small pieces, one heaping tablespoonful of curry powder, three tomatoes or one cupful of canned tomatoes, salt and cayenne pepper to taste. Cover tightly and let simmer for one hour, stirring occasionally to prevent burning. Pour in one cupful of milk and let it boil up once. Boil one cupful of well-washed rice in one quart of boiling water and a tablespoonful of salt, using a double boiler. Boil briskly for a quarter of an hour; then pour off all the water and let it cook for twenty minutes longer, taking care that the water in the under saucepan is boiling rapidly all the time. Place the chicken in a mound in the middle of a large platter; pour over it the gravy and arrange the rice around it in a neat edge. Some persons make the dish attractive by putting a little saffron in the water in which the rice is boiled, thus making the latter a delicate yellow color.

MARYLAND FRIED CHICKEN.—Cut a tender fowl into six pieces; take out the bones and season well with pepper and salt. Dip in beaten egg, then in fine bread crumbs, then repeat the process until each piece is thoroughly coated. Fry in boiling lard and butter, half of each being used, until brown. After all the chicken has been fried, pour off the greater part of the fat, and add to what remains one cupful of cream or very rich milk. Reserve one tablespoonful of the cream to mix with a teaspoonful of the flour. Add this to the mixture in the frying pan and stir until smooth, being careful not to let it scorch. Remove from the fire and pour over the chicken. Garnish with parsley.

CHICKEN CROQUETTES.—Put on to boil one cupful of cream. Mix to a paste three tablespoonfuls of butter with one tablespoonful of flour and stir into the boiling cream. Chop sufficient cooked chicken, dark and light meat together, to make one pint, and add to the cream, etc., also one tablespoonful of salt, one tablespoonful of lemon juice, one teaspoonful of onion juice, and half a teaspoonful of pepper. Beat two eggs to a froth and stir into the mixture; then take all from the fire and set it aside to cool. When cold shape in the form of cylinders; dip in beaten egg, then in bread crumbs and fry.

CHICKEN PATTIES.—The little pastry cases can be purchased already made at most baker's or confectioner's, and then simply heated and filled with the chicken, but their making is not difficult and is as follows: Prepare chopped paste as described for chicken pie; roll it out four times and place on the ice. When hard roll again, making it about an inch thick. Put on the ice again to get firm, then put in on the pie-board and roll it to three-quarters of an inch in thickness. Have the paste evenly thick all over. Cut in three-and-a-half-inch circles with a tin cake-cutter and place these in the baking-pan. Now use a smaller cutter, say about two and a half inches across, and cut into the circles about two-thirds through. These little center circles serve as covers to the patties, and are easily detached after they are baked. Bake thoroughly for at least half an hour in an oven that is brisk at first and cooler at the last. The cook can arrange this difference in the heat by proper management of the drafts. When done, remove the tops, and scoop out the paste inside of the cases with a teaspoon. Put on to boil half a pint of cream. Mix a heaping teaspoonful of flour with a little cold milk and add to the cream. Season with pepper and salt to taste, also one teaspoonful of onion juice, or a tablespoonful of finely chopped parsley, whichever is liked better. Chop enough cooked chicken, not too fine, to make a pint and stir into the cream. Boil three minutes, fill the cases, cover each with its bit of paste and serve.

Write for free sample to
JULIUS JANOWITZ, 605 Broadway, N. Y.

Viau's Abdominal Corsets.

LONG WAISTED, of special design, made very short over the hips, leaving nothing under the belt to prevent corset from curving in to the waist. May lace it over the stomach to reduce as much as desired. Prices, $5 and upward.

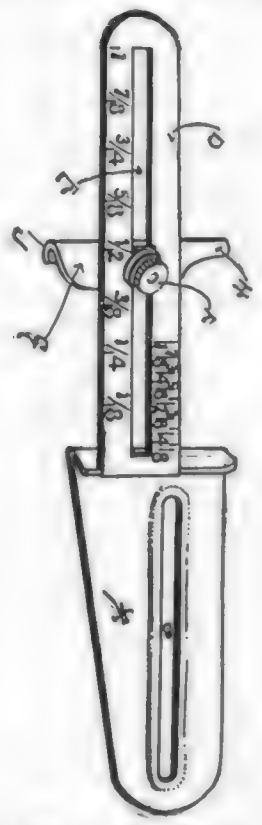
We also make a corset for deformed ladies. By use of a patent spring any deformity is overcome in any part of the body. If one side of the body is smaller than the other it can be made to appear perfectly straight.

SEND FOR CIRCULAR.

THE NEW STYLE OF CORSET . . .

is very low in the bust, and long waisted. This is a decided departure from last year's model which was like this cut—high in the bust. Should you desire the new style, please ask for the 1900 model, and we can supply you this in any grade, color or material at the same price as last year. Address

B. VIAU, 61 West 23d Street, New York City.



The Magic Tucker

FITS EVERY MACHINE.
TUCKS WITHOUT MARKING.
PRICE, - $1.00.

Accordion Plaiters

The best made.
$1.00 up, according to width.

Write for catalogue of "Labor Saving Devices for Dressmakers' Workrooms."

MENDEL & JOHNSTON,

22 West 22d Street, New York.

Mention PICTORIAL REVIEW when writing to advertisers.

Pictorial Review.

An Illustrated Fashion and Family Magazine.

CHILDREN,

Their Dress, Education and Physical Training, Receive Special Attention.

Published Every Month by

AMERICAN FASHION COMPANY, Inc.

853 Broadway, New York City.

Entered as second-class matter at the New York, N.Y., Post Office.

FOR SALE ON ALL NEWS STANDS.

SUBSCRIPTION PRICE.

One Year, ... One Dollar.

Contents of May Number:

The May issue will be an unusually attractive Spring number and its Fashion Plates will illustrate new and smart modes in the following:

Handsome Tailor-Mades.

Tasteful Skirts for Light Materials.

Tucked Taffeta Etons.

Evening Toilettes.

Afternoon Gowns.

Graduation Dresses.

Silk and Wash Waists.

* * *

Four Pages of Styles for Misses and Children.

* * *

The Home Dressmaking Page will tell how to Cut and Fit a Waist Lining.

* * *

All other Departments will be full of interest.

Our Paper Patterns (to order) are **cut to fit.** We guarantee every pattern sent out to give the identical style and fit illustrated in the design from which it is ordered. Fill out carefully the following Coupon:

MEASUREMENT COUPON.

For Cut-to-Order Patterns only.

Figure number of illustration..... Page on which it appeared.... .....

In what Month's issue.....

Bust..... Waist .....

Length of front of waist... ..... Length of back of waist.....

Length of under-arm seam..... Length of front seam of sleeve.....

Width of back..... Length of skirt..... Hips.....

Sender's name.....

Address in full.....

Amount enclosed with order, $..... .....

SUBSCRIPTION COUPON.

AMERICAN FASHION CO., Inc.,
853 Broadway, New York.

.....

Enclosed please find One Dollar for One Year's Subscription to PICTORIAL REVIEW, beginning with..... number.

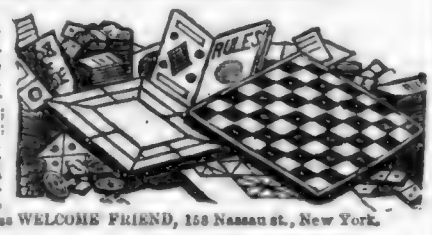
Name.....

Address.....

City.....

SPLENDID PACKAGE OF GAMES A YEAR'S FUN FOR THE WHOLE FAMILY

Grandest collection of Games and Amusements ever offered, all of practical use, furnishing entire family with "A Cart Load of Fun" for the whole year. See what you get — Game of Backgammon, folding board 7x11 inches, with full set of men; Chess and Checkers, boards and men complete; Nine Men Morris; Fox and Geese with boards and men; Dominoes; full set of handy size; Fortune; Authors, 48 cards; Forfeit; Great 13 Puzzle; Peerless Triple Puzzle; The Royal Tablet of Fate; Magic Age Tablet; Prof. Pepper's Animated Dancing Skeleton, 14 inches high, will furnish fun for entire evening, Comic Conversation Cards; Peerless Amusement Book is a whole library of information on amusement games, parlor tricks, etc. We send all this free to each one sending 15 cents for 4 months' subscription to our monthly paper.—Send 3 cts. extra for postage.—Stamps taken. Address WELCOME FRIEND, 150 Nassau st., New York.



THE Ladies' Tailors of Boston are forming a society for protection against the workmen who jump from one tailor to another in the busy season, also the frauds of all kinds that practice against them, fashion houses, etc.

The first meeting was held on February 22, 1901, on which day the organization was also completed. This Society is composed of all the leading Ladies' Tailors of Boston only.

THOSE who look for the arrival of . . .

PICTORIAL REVIEW

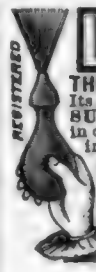
regularly every month should subscribe for it in advance, either directly to the Head Office, 853 Broadway, or through a newsdealer.

See our interesting Premium Offer.

SANATORY DOUCHE ...FOR... LADIES

Price $2.00
EXPRESS PREPAID
Quality Guaranteed
Specialty Supply Co.
New York City.
Room E, 1131 Broadway.

DR. F. WILHOFT'S ORIGINAL LADY'S SYRINGE



THE ONLY *PERFECT* VAGINAL SYRINGE
Its principle of action—that of INJECTION and SUCTION—assures a thorough cleansing. All in one piece of best soft rubber; always ready for instant use. **Beware of Imitations.** The only genuine has signature of DR. F. WILHOFT moulded on each syringe. Accept no other, but *write for* ILLUSTRATED BOOKLET of *"Useful Information for Women Only"* **FREE.**
Dept. Dr. F. Wilhoft,
50. 13 Astor Pl., N.Y.

Every Woman
is interested and should know about the wonderful
Marvel Whirling Spray Douche

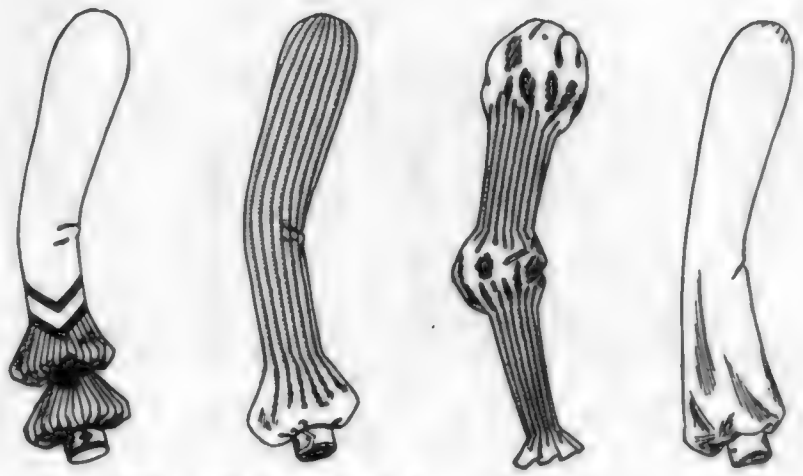
ASK YOUR DRUGGIST FOR IT. If he cannot supply the MARVEL, accept no other, but send stamp for illustrated book — **sealed.** It gives full particulars and directions invaluable to ladies.

MARVEL CO., Room 45, Times Building, N. Y.

Mention PICTORIAL REVIEW when writing to advertisers.

PICTORIAL REVIEW PATTERN BULLETIN.

Fig. 310. Waist. Bust, 34.



Figs. 1, 2, 3 and 4. Newest Sleeves. Price, 20c. each.

Fig. 313. Waist. Bust, 36.

Fig. 266. Waist. Bust, 36.

Fig. 292. Suit. Bust, 27.

Fig. 250. Suit. Bust, 26.

Fig. 268. Waist. Bust, 37, 39.

Fig 275. Waist. Bust, 38.

Fig. B 100. 4, 6 and 8 years.

Fig. 344. Suit. Bust, 28.

Fig. 302. Suit. Bust, 22.

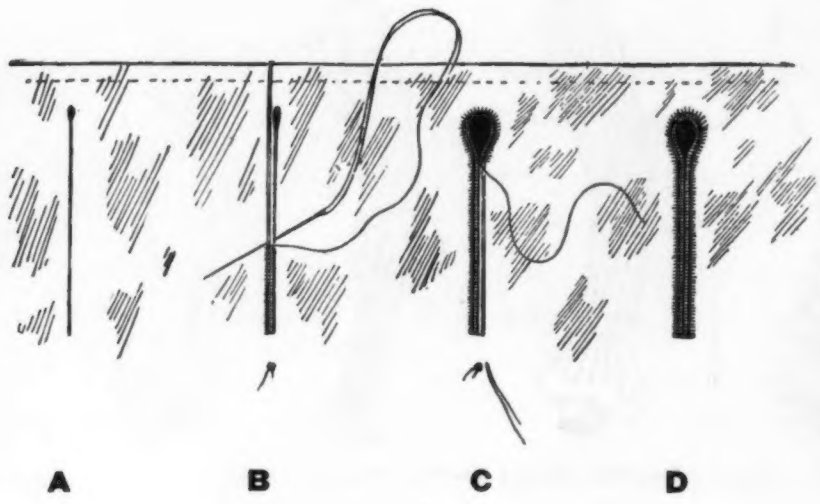
The patterns illustrated on this page are supplied only in the sizes marked underneath each illustration at the price printed elsewhere. If other sizes are required they will be furnished at our regular rates.

Teagowns, Wrappers or Suits, 40 cents. Skirt or Waist, 20 cents.

SPECIAL INSTRUCTION IN LADIES' TAILORING.

Copyright by W. McDowell.

DIA. III.



DIA. XXV.

DIA. XXVI.

SEVENTH LESSON ON COAT MAKING.

BUTTONHOLE MAKING.

In the previous lessons we showed the different stages in making a Tailor-Made garment. Cutting out the material, putting in the lining and interlining, also pressing, padding and moulding the garment into the proper shape. The coat is now almost complete except the button-holes. There are not many things which will detract more from the outside appearance of a ladies garment than a badly-worked button-hole, and on the other hand, there are few things better calculated to enhance its appearance than beautiful or well-made button-holes. A thickly-worked button-hole is not necessarily a good one. Thick sewing in button-holes, like thick sewing in other parts of a garment is useless, unless there is some form or idea about it. One of the most important essentials in working a good button-hole is some first-class twist. One of the common faults of twist is hardness or stiffness, which causes it to snarl, and the stitching to curl up, making it almost impossible to obtain a nice "pearl" on the edge of the button-hole. Materials of the worsted type give the workman more difficulty in producing a good button-hole, than any other. The loose raveling of this material is doubtless the cause, and these difficulties can be overcome by attention to detail and special pains on the part of the person doing the work.

In the first place the twist should be of a stouter make for goods that ravel, than for firm materials. In the second place, the button-holes should be worked broader in consequence of the loose nature of the material. Some persons back-stitch the front button-holes around the edge before working, while others are content to serge or over-cast them before working them. There are some persons who think that a better result can be obtained without resorting to either of these processes. Their plan is as follows:—Cut the canvas away, and substitute the lining in the usual manner, and when ready to work the button-holes, press the edge well. Pressing prevents the edge from bulging out when the hole is finished. When the twist is hard, a good plan is to use a cork to draw the thread through, in the same manner as wax is generally used. This has the effect of softening it by taking some of the twist out. The stitches should be put in, one against the other, as straight as possible, there being no necessity to slant the stitching. The kind of bar or inlay best suited is a course double twist as used in working the button-hole. The "gimp" or form-cord thread as used by some is very apt to make the button-hole hard, and it certainly does not improve its wearing capacity. It is very important that the button-holes should be of uniform length, and the same distance from the edge, all the way through. They should also be of equal distance apart and the lapel holes should run in a line with the top of the lapel. Dia. A shows the hole cut properly and ready to work. Dia. B shows the hole started by putting the bar thread in first. You can use gimp, four fold, or two fold twist or thread. Place a knot on the end of your thread and take a stitch back ¼ inch from the beginning of the hole, and bring your needle up to the end of the hole. Take the other needle with twist in or whatever you work the hole with, and bring it up at the back of the bar thread. Then take the twist in your right hand coming from the needle. Bring it toward you over the needle every time, which will form a nice pearl on the edge of the hole. Dia. C shows one side of the hole and end worked, and also the side with bar where it should be at the finish of the hole. Dia. D shows the hole finished with the two edges, and the pearl of the hole close up to each other, and also the end the proper shape. Dia. III shows the finished garment. Double breasted garment is made the same except the lapel and front edge.

PRESSING OFF THE GARMENT.

Press the edges and bottom first. and start from the bottom of right fore-part up to the top, then on to the left at top, going down to the bottom, follow on to the backs, pressing the gathers down hard. Then press the plaits of the sleeve, hard down, over the shoulders, and finish by pressing the collar and lapels. Stretch the fall or outside of the collar, also the corners, so they fit with ease and lay down flat. It is not necessary to say much about the steaming so we are now ready to put on the buttons.

When the buttons are being put on, care should be taken not to let one side drop below the other at the bottom. This should be looked to when turning up the bottom of the coat. You can now put on the hangers, and the garment is finished.

We are well aware that it is rather difficult to make lessons of this kind, perfectly clear and plain, without personal instructions, but we feel sure that if you study the illustrations closely, and read the instructions carefully, you will be able to get a good general idea of the proper way to make a tailor made garment. If you have a chance to see fine tailor made garments, examine them closely, and you can no doubt learn a great deal.

Many persons who enter the McDowell Schools without any previous knowledge of the business, turn out some very fine garments which are a credit to themselves and also the Establishment.

As there are different ways of making tailor-made garments, we will likely give some lessons on lapped and strapped seams, also on making different kinds of pockets.

BUYING THE SYSTEM.

Succeed in Your Business!

Now is the Time!

LEARN

Dresscutting,

Dressmaking

AND

Ladies' Tailoring

BY THE

LEARNING TO DRAFT AND CUT.

CELEBRATED McDOWELL SYSTEM

Selected over all others to represent the United States at the Paris Exposition, because it is known to be the best method ever invented for cutting and making all kinds of Ladies' Garments. Used in the leading establishments (John Wanamaker's, etc.) and the best Tailoring and Dressmaking shops in all parts of the United States and Canada, and many in Europe. Some of the many

REASONS FOR ITS SUPERIORITY.

It drafts from actual measure in one-fifth the usual time, and yet can be learned in one-tenth the time required for any other method. It drafts on the goods; saves the making of paper-patterns and enables persons who could never learn to use the square to become expert cutters because it simplifies drafting; lessens the liability to make mistakes; follows the changes of fashion easier and fits more forms perfectly without alteration.

Largest and Best Dressmaking and Tailoring Schools in the World.

McDOWELL SCHOOLS.

EASY PAYMENTS.

NEW YORK,
310 to 318 Sixth Ave.

PHILADELPHIA,
1103 Chestnut Street

BOSTON,
184 Boylston Street

PROVIDENCE,
335 Westminster Street

BUFFALO,
8 and 10 Palace Arcade

ELMIRA,
101 East Water Street

INVENTOR OF THE McDOWELL SYSTEM.

ALBERT McDOWELL.

McDOWELL SCHOOLS.

POSITIONS FREE.

CHICAGO,
78 State Street

SAN FRANCISCO,
1019 Market Street

ST. LOUIS,
1824 Olive Street

PITTSBURCH,
411 Penn Avenue

BALTIMORE,
5 West Lexington St.

NEWARK,
835 Broad Street

THE ONLY IMPROVEMENT ON THE TAILOR'S SQUARE EVER INVENTED.

(Over one hundred thousand (100,000) McDowell Systems in daily use.)

COURSE OF INSTRUCTION—PRACTICAL, THOROUGH and COMPLETE

Every Style of Ladies' Garments taught. Your own materials made up. Unlimited lessons. Individual instruction. Expert tailors (men) and experienced dressmakers employed as teachers to in truct pupils in Cutting, Fitting, Making and Finishing of Street, Evening and strictly Tailor-made Dresses. Everything new, novel, stylish and up-to-date. Shirt Waist, Bias Dart, Seamless Waist, French Basque, Princess, Sleeves, Skirts, (gored and circular, always the latest), Coats, Capes, Wraps and Jackets; Lessons in Measuring, Draping, Basting, Boning, Matching Stripes and Plaids, Trying-on, etc; in fact, everything necessary to make you an expert and insure your success.

INVESTIGATE THIS WONDERFUL SYSTEM.

Every Part of it is actual inch measure. Every part of the draft is made as in square drafting.

SUCCESS!

LEARNING TO MAKE AND FINISH

The only System in existence
for cutting and making Ladies' Garments,
having sufficient merit to warrant
A GUARANTEE
to refund your money if not found
SUPERIOR TO ANY METHOD.

Call or Write.

Full information, drafts, circulars etc. furnished on application to the

McDowell

Garment Drafting Machine Co.

GENERAL OFFICE

No. 6 West 14th Street.

NEW YORK, U. S. A.

SUCCESS!

TAKING AN ORDER.

"Accuse not Nature, she hath done her part;
Do thou but thine." MILTON—*Paradise Lost.*

THOMSON'S

"Glove-Fitting" Corsets have increased in sale year after year for nearly half a century. Other makes have shot into prominence and disappeared like a rocket in the dark; but Thomson's

"Glove=Fitting"

Corsets—the corsets that have made the American figure famous—are different from the rest, and our patents keep them so. The picture below shows our short hip, Paris shape

CORSET

Made of coutil, trimmed with lace and baby ribbon. Style M, $1.00. Style Z, of **imported** coutil, trimmed handsomely with lace and ribbon, $1.50. Ask for our straight-front style—

"MILITANT"

Turn them over and see how they're made.
All seams run around the body.

Thomson's "Glove-Fitting" Corsets require no "breaking-in." If you have never worn one of them you do not know true corset comfort combined with style.

The seams fit so accurately over the lines of the body that you do not realize you have changed the old corset for the new. They are definitely superior in shape, wearing qualities and permanent comfort. They hold their shape until absolutely worn out, and give perfect fit.

For Summer wear **OUR VENTILATING CORSET** (Trade-Mark Registered).
Light a feather, yet strong as the strongest. Every corset stamped with our name.

Send for Our Free Catalogue

Giving handsome illustrations from living models of our many styles to suit all ages and figures. Made in all lengths, from **short** to **extra long**. Paris Shape our specialty. CATALOGUE GIVES PRICES.

FOR SALE BY ALL GOOD DEALERS EVERYWHERE

If your merchant should not have them, send us his name, and we will see that you are supplied.

GEO. C. BATCHELLER & CO.

345-347 BROADWAY, - - - - - NEW YORK